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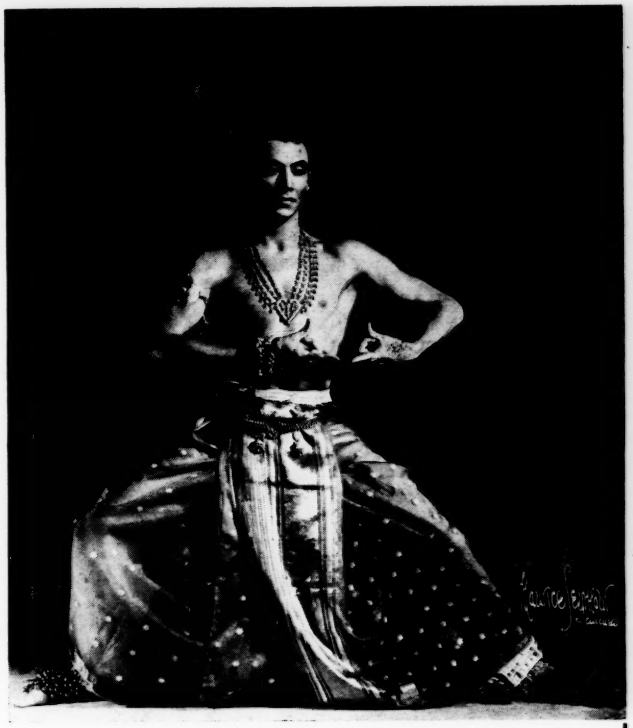

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CALENDAR OF EVENTS IN FEBRUARY

(New York City)

February	1	92nd Street YMHA (at 3:30 P.M.)	**Anna Sokolow**
	1	Ethnologic Dance Center	**Boscoe Holden** in Haitian dances
	3	92nd Street YMHA	**Paula Padani**
	4	Ethnologic Dance Center	**George Philcox and Sally Friefold**
	5	American Museum of Natural History (at 2:00 P.M.)	Music and Dance of India **Wasantha Wana Singh** and group with **Gina**
	9	New York City Center	**The Ballet Society** presents: "Triumph of Bacchus and Ariadne" "The Four Temperaments" "Divertimento"
	14	Central High School of Needle Trades	**Jose Limon** and Company
	15	92nd Street YMHA	**Choreographers Workshop**
	15	Carnegie Hall Recital Hall	**Felicitas Gobineau**
	15-29	New York City Center	**Ballet Russe de Monte Carlo**
	16	92nd Street YMHA	"Dance as Theatre" a lecture by **Walter Terry**, demonstrated
	17-29	Maxine Elliott Theatre	**Martha Graham** and Company
	19	92nd Street YMHA	Slavic Peoples, a lecture demonstrated by songs and dances
	26	Town Hall	**Raymond Duncan** — first performance of "48 States"
	29	92nd St. YMHA (at 3:30 P.M.)	College Dance Demonstration

BALLET RUSSE de MONTE CARLO

at the New York City Center

February	15		Les Sylphides, Concerto Barocco, Cirque de Deux, Gaite Parisienne
	16		No performance
	17		Swan Lake, The Nutcracker, Scheherazade
	18		The Nutcracker, Madronos, Scheherazade
	19		Lola Montez, Cirque de Deux, Rodeo, Frankie and Johnny
	20		Danses Concertantes, Lola Montez, Pas de Deux Classique, Gaite Parisienne
	21	matinee	Les Sylphides, Pas de Deux Classique, Raymonda
	21	evening	Raymonda, Cirque de Deux, Frankie and Johnny
	22	matinee	Les Sylphides, Madronos, The Nutcracker
	22	evening	Coppelia, Cirque de Deux, Scheherazade
	23		No performance
	24		Giselle, Cirque de Deux, Frankie and Johnny
	25		Swan Lake, The Nutcracker, Scheherazade
	26		Ballet Imperial, Concerto Barocco, Night Shadow, Danses Concertantes
	27		Giselle, Cirque de Deux, Scheherazade
	28	matinee	The Nutcracker, Madronos, Le Beau Danube
	28	evening	Danses Concertantes, Pas de Deux Classique, Coppelia
	29	matinee	Coppelia, Cirque de Deux, Le Beau Danube
	29	evening	Ballet Imperial, The Nutcracker, Gaite Parisienne

(see March Calendar for March 1-14 program)

MARTHA GRAHAM and Company

Maxine Elliott Theatre

February	17		Appalachian Spring, Night Journey, Every Soul is a Circus
	18		El Penitente, Night Journey, Punch and the Judy
	19		Dark Meadow, Stephan Acrobat, Letter to the World
	20		Appalachian Spring, Herodiade, Cave of the Heart, Every Soul is a Circus
	21		Errand into the Maze, John Brown, Night Journey, Punch and the Judy
	22	matinee	Appalachian Spring, Cave of the Heart, Letter to the World
	22	evening	Dark Meadow, Stephan Acrobat, Night Journey, Every Soul is a Circus
	23		No performance
	24		El Penitente, Tale of Seizure, Night Journey, Punch and the Judy
	25		Errand into the Maze, Salem Shore, Cave of the Heart, Deaths and Entrances
	26		Dark Meadow, John Brown, Herodiade, Night Journey
	27		Appalachian Spring, Stephan Acrobat, Night Journey, Every Soul is a Circus
	28		Dark Meadow, Cave of the Heart, Letter to the World
	29	matinee	Errand into the Maze, Dark Meadow, Every Soul is a Circus
	29	evening	Appalachian Spring, Cave of the Heart, Night Journey

letters to the editor . . . . . .

Dear Sir:

Your December issue was received here with great pleasure by me and my friends. Thank you for the good wishes you express therein. I cannot tell you how much we in Holland appreciate your comprehension of the difficulties we have to cope with here in Europe. In my turn I wish both you and your staff a very Happy New Year. What a nice idea to have photographed your staff. Even from a distance we can now form a picture of the people who are writing the various articles in your magazine.

The article by Galina Ulanova was very interesting. What a pity that, we, ourselves, are not able to see ballets performed in Russia. The souvenir print of Fanny Elssler is very fine. We follow the reviews of dance performances very closely. The articles by Reed Severin—The season in review, are of particular interest, as well as the column—Costume design review. Every issue contains so many things, not only of vital interest for all those who love the art of dancing, but also of great use to us all.

So I think it is a lesson for everyone to read of the preliminary struggles of now famous dancers such as Ruth Page, Lucia Chase, etc. Every month your magazine is a surprise impatiently awaited.

May 1948 bring more facilities all over the world so that also the world of dancing can enjoy them. Many problems have to be solved before a positive result can be obtained — so every year marks the beginning of a period of fresh enthusiasm and courage. In Holland we sincerely wish to finally see some of the foreign ballet we, unfortunately, have not been able to see as yet—we know them only from photos and reviews!

With grateful thanks,

I remain,

Edith Schwarz
The Hague, Holland

Three of the principals of "Look, Ma, I'm Dancin'!" rehearse for the musical which opened in New York late in January: Janet Reed, Harold Lang and Katherine Sergava.

Eileen Darby

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Via the GRAPEVINE

Nobody expected the tidal wave of dancers which swept up to the doors of the **Museum of Modern Art** for the January 5th meeting of the ponderously named Continuations Committee of the American Dance Committee of the (gasp) World Youth Festival, certainly not its organizers. It was advertised as **"An Evening of American Dance"** and its purpose was twofold; it proffered a talk by **Billie Kirpich**, the American dancer who went to Prague in 1947 as the sole representative of American dance at the World Youth Festival held there (Miss Kirpich's story was pubished in the January, 1948 issue of Dance Magazine under the title, "An American Dancer at the World Youth Festival") and it offered a program to the professional dance world for a national dance organization.

It may have been the free admission, or the gala program of solo artists promised (three of which, **Pearl Primus, Iva Kitchell** and **William Bales** actually appeared), or it may have been a shelter from the cold; anyhow, by modest estimate 2000 people showed up and tried to pack a 500 seat theatre. Naturally, some figures of considerable importance in the dance world regrettably failed to elbow their way in.

But 500 or so representative people did get in and the keynote of the meeting was exhiliration and hope. Some of us remember when you had to give away a set of dishes and a free

These are the founders, principals and directors of a new organization for the encouragement and mounting of new choreographic works by known and unknown choreographic talent. It is called THEATRE DANCE, INC. and its founders have a right to the air of solemnity which pervades this maiden picture of the group. Seated on floor: TONY CHARMOLI. On bench: FRANK WESTBROOK and JEAN HOULOOSE. Standing, left to right: BETTY LIND, ALLAN BANKS, RUTH HARRIS and (president of the group) ATTY VAN DEN BERG. See Via the Grapevine for story.

Fritz Henle

meal to get professional dancers to come to any meeting which promised to organize them for their own good.

Among the speakers were Temporary Chairman **Walter Terry,** Chairman **Cecil Smith, Billie Kirpich, Sono Osato,** who stood in for **Doris Humphrey** (absent on account of illness), **Ruth Page,** who flew in for this occasion from Mexico, and **Clarence Derwent** and **Rosamond Gilder,** both of American National Theatre and Academy (ANTA) who gave an account of the organization of **ANTA** and proposed a parallel organization for dancers. **George Balanchine, Martha Graham, Hanya Holm, Helen Tamiris, Valerie Bettis** and others were present, but did not speak. Messages and telegrams from **Gene Kelly, Ted Shawn, Carmalita Maracci, Alexandra Danilova, Antony Tudor, Frederic Franklin** and others who were unable to attend were read.

The proposed organization could function as a representative artistic body in the United Nations; it could serve to make possible participation in forthcoming international festivals (at which affairs the world international usually has connoted anybody but Americans); it could forward the professional activities of an immense number of professional dancers who have no management and are hardput to survive professionally without the offices of the big booking syndicates or employment by big companies or on Broadway; it could bring small, excellent, but unknown groups into the hinterland which recognizes dance as the annual performance of Les Sylphides or the usually so-so dancing in films. Professional dance needs an organization like this as much as it needs survival, to state the case in its simplest terms.

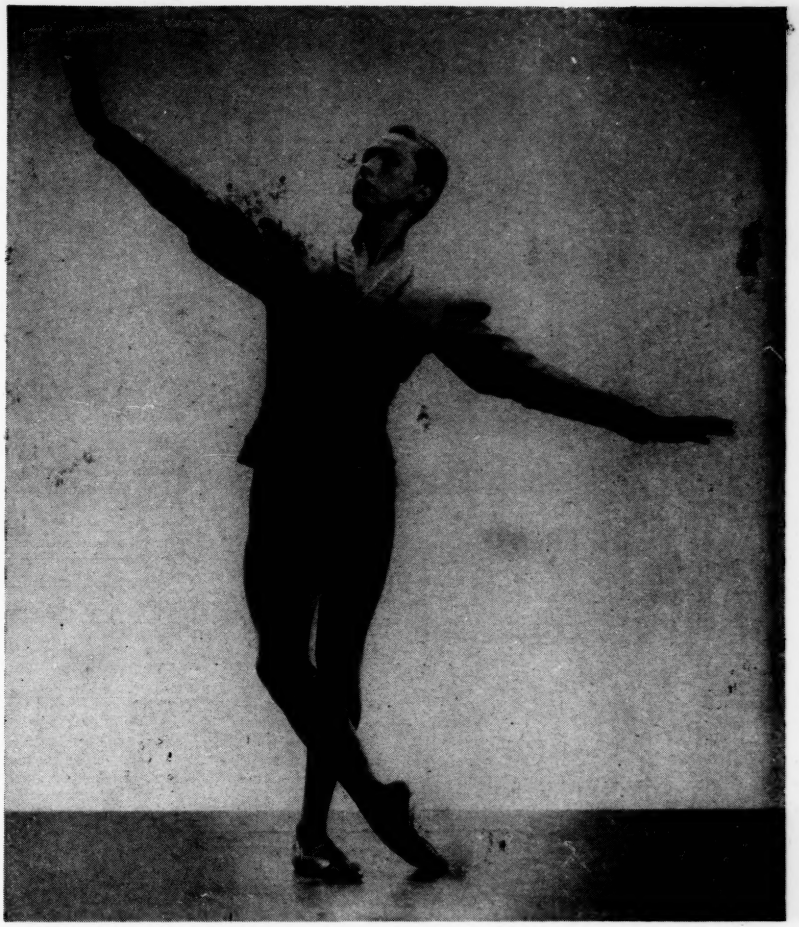
Dancers interested in their own survival, if not that of dance itself, are urged to jump on the wagon and donate funds toward the building of such an organization, or, if without funds, at least their active interest and participation.

Write to Shirlee Clarke, Secretary, ADC, 336 Central Park West, New York City for information and ask to be put on the Committee's mailing list.

As a result of the meeting of January 5th, the Continuations Committee met on January 14th to plan and select a steering committee for the proposed organization. To assure broad and effective representation, it chose eighteen people from divers points of the dance field. This steering committee, composed of:

Merle Armitage — **Joseph Mann**
Isadora Bennett — **Muriel Stuart**

continued on page 8



HERBERT BLISS, the winner of the second annual scholarship awarded by The Ballet Society. Mr. Bliss, formerly with Ballet Russe de Monte Carlo, danced the role of Punch in The Ballet Society's recent production "Punch and the Child". (Arnell-Danieli-Armistead).

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Ethel Pries

World famous brother of Isadora Duncan, RAYMOND DUNCAN, breaks bread with two French war orphans and a hungry cat in his Parisian studio, where he feeds refugees and others for 25 francs per meal. The studio is also a center for dance rehearsal and other artistic and philanthropic activity. Mr. Duncan is in America this month for a visit.

Helen Tamiris **Fred Astaire**
Martha Hill **Rosamond Gilder**
Paul Draper **William Koldney**

Louis Isaacs, Esq. (legal adviser to committe) met on January 22nd. It was joined by and integrated with the working committee, which now becomes part of the Steering Committee. Members of the working committee were (and are):

Walter Terry **Cecil Smith**
Doris Humphrey **George Amberg**
John Martin **Billie Kirpich**
Sono Osato **Shirlee Clarke**

See forthcoming issues of DANCE Magazine for developments in this long-awaited, auspicious organization.

*

FISSION

This is not merely a season for the mushrooming of wellborn dance organizations, but also a season for lively fission in some established body. The Choreographers Workshop, founded by Trudy Goth in the Fall of 1946, has undergone division and its offshoot, called **Theatre Dance, Inc.,** an organization similar to the parent body, was established a few weeks ago by a group of young dancers and choreographers who were, and some of whom still are associated (purely as dancers) with the Choreographers Workshop.

The Rise of THEATRE DANCE, INC.

The young choreographers who form the board of directors of Theatre Dance, Inc. believe the need for a sponsoring body in the field of choreography is desirable and acute. They aim at an organization with a consistently high level of workmanship and it is their purpose to bring out the works of choreographers who cannot afford the cost of maintaining a company of dancers and a theatre in which to produce new works. This forthright plan has been sponsored by **Atty van den Berg,** president of the incorporated group, **Tony Charmoli,** vice-president, **Frank Westbrook,** vice-president, and by **Jean Houloose, Alan Banks, Ruth Harris** and **Betty Lind.**

The aforenamed board of directors will pass on the merit of works auditioned and both studio and concert programs will be given, based on the availability of material considered good enough to be presented under its auspices.

All auditioning choreographers must be ready to present to the board of directors a finished section of their compositions a full month before performance. Interested parties should write to Theatre Dance, Inc. at 1329 Avenue of the Americas, New York City.

If this group's plans work out as anticipated, there may be a full recital program given as early as April at the 92nd Street "Y" with some choice new works.

*

Choreographers Workshop, parent of the aforementioned group, announces that it has incorporated. Its Executive Committee consists of Trudy Goth, director, Patricia Newman, co-director, and Ruth L. Kaufman, business and publicity manager. The board of directors is composed of the previously named officers, and Doris Luhrs, Anita Leonard and Carrol Newman.

The Workshop, now in its second year, has by its sponsorship made possible the production of group works by talented, young choreographers. It has this year expanded to the extent of producing the works of choreographers from some far-flung spots throughout the country, to wit: of **Eleanor King** from Seattle, **Jerome Andrews** from Chicago, **Gertrude Lippincott** of Minneapolis and **Elizabeth Waters** of New Mexico. The Workshop will continue its policy of inviting college groups to participate in its monthly performances.

Recently it has been accorded recognition from no less than two large New York stores, first Lord and Taylor's and this month, Bloomingdale's. Both stores have given the Workshop generous display space in their windows.

*

Three years ago when a ballerina of the Bolshoi Theatre was married to a Canadian diplomat in the church of St. Louis de France, one of the few Catholic churches in Moscow, their future seemed to be as happy as the ending of most of the ballets in which she performs. However, instead of "living happily ever after", they have barely lived together at all.

George Powers, secretary to the Canadian Ambassador was transferred to other spheres and **Eleanora Kuznetsova** continues to dance at the Bolshoi, which now seems further away from Ottawa than ever. Mr. Powers has, of course, tried everything in the books to have his wife join him in Canada, but to no avail. The wedding which began romantically in borrowed wardrobe from "The Sleeping Beauty" in wartime, is about to end during peace (?) time in a divorce by mutual, if regretful, consent.

*

The **New York Times** in its Book Section of January 18th tipped its hat to **the Kamin Dance Book Shop,** an institution long known and loved in the dance world. **Recognition, at last . . . Lee Sherman's** wickedly funny take-off on the de Mille choreography for "Allegro" made the "Once Over Lightly" ballet in **"Make Mine Manhattan"** a delight; that goes for his other arrangements for the show, from the dynamic to the homespun. The dancers, a great combination of looks and talent, are **Anne Feris, Annabelle Gold, Rhoda Johannson, Phyllis Mayo, Marta Nita, Dolores Novins, Willis Brunner, Tony Charmoli, Hal Loman, Tommy Morton, Skip Randall, Rudy Tone, Betty Lind.** Principal dancers **Nelle Fisher** and **Ray Harrison** made a dent in this un-impressionable reporter; likewise, supporting dancers **Sheila Bond** and **Danny Daniels** were winning . . . **Lillian Moore,** still on tour (nearly a year!) with USO troupe, trouping Central Europe, writes from Paris that her company, the "Once Over Lightly" (that makes two "Onces" in one column) is on vacation in Paris! She writes: ". . . It has been fun to see **Mary Jane Shea** and **Baird Hastings** (see photos elsewhere in this issue). Baird sailed for home yesterday. We are supposed to go to Nancy, but they are having a flood there, so maybe we will stay here longer . . .". Vacation in Paris between one night stands, frost and floods; there is adventure . . . The devastating 58th street fire of January 2nd affected two rather close to home friends, **Franklyn Oakley,** past-president of the D.M.A. and **Helen Dzhermolinska** of **DANCE Magazine.** Mr. Oakley's beautiful studio at 225 W. 57th St. was made untenable by the fire; Miss Dzhermolinska ecsaped from 228 West 58th with her coat and her life, nothing else. All her wordly goods, a valuable dance library, files full of documents and one amiable black cat named Tobermory were destroyed in the fire and explosions which tore the building and neighbouring buildings apart like paper inside of five minutes of their inception. Mr. Oakley is courageously carrying

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Dance

VOLUME XXII February, 1948 NUMBER 2

RUDOLF ORTHWINE, Editor and Publisher

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ON THE COVER: MARTHA GRAHAM dancing her own composition "Herodiade". Photograph by Cris Alexander.

EUROPEAN RECOVERY PLAN

A CURIOUS MIXTURE OF APATHY, on the one hand, and nervous planning to feed Europe to save it (and us) seem to be the tenor of the average American attitude toward the tragedy in Europe. The ghastly picture unfolds daily; the inevitable disaster looms. Even a 12 year old intelligence can foresee that there is a crumbling point around the corner.

Shall we sit idle while speculative plans fill the air? It is incontrovertible fact that no one country on earth save this one bestirs itself to do anything for the victims of earthquakes, famines, wars, etc. The only help that is going to a Europe too feeble and crippled by strikes in industry and inertia among its producers of food, comes from us. Yet all the urging, the planning, the giving are insufficient.

In Europe itself, the only alternative to ruin is Communism. This effect will take place as surely as the earth turns on its axis; there is nothing else for a chaotic continent in which only one power exists, to turn. We can avert this effect if we plan to avert it, and we must make use of every agency in existence which can be put to work to avert it, the splendid distributing agency, C.A.R.E., another called C.I.E.R., our own armies of occupation, the United Nations, itself.

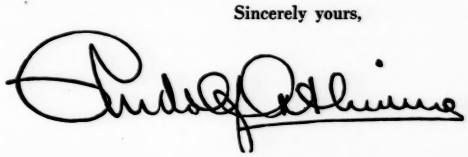
Look at the European picture. Production of food and other merchandise necessary to comfort, even to survival, has fallen off to the most amazing low in history. Nobody seems to bother about anything but the trivialities of providing for today's dinner only. Farms are not tilled, harvests are neither sown nor gathered in any quantity. Where there is a harvest, the food is quickly hidden and hoarded; urban dwellers spend hours and days roaming the countryside looking for food which quickly finds its way to the black markets. The governments set up by individual nations seem incapable of governing or setting their houses to rights. There is a whole continent stricken with a disease which is like a continuous circle without a break in it.

We can break it with our help if we only shake off the apathy toward the fate of Europe which afflicts so many of us, and realize that what happens to them, happens to us ultimately.

I think a plan to distribute food to growing children, the old and those who work and *produce* will have the effect of bringing back hands to industry and farming. I think such a plan can be made feasible and that it should be made for a period of one year so that we can sum up and see what that plan has accomplished and to make another one year plan, based on the finding of the first plan.

This plan should have the broad support of all thinking people. The money drawn from the national treasury for this plan should be matched by an equal amount to be spent on housing, a deficiency which is acquiring the status of a national disgrace. That would be justice. A budget to feed Europe and a housing budget to house our homeless veterans other millions.

Sincerely yours,



REVIEWERS' STAND

by DORIS HERING

BENNINGTON COLLEGE and SARAH LAWRENCE COLLEGE Dance Groups
YM-YWHA
December 7, 1947

Recently a well known dance educator wrote a worried article about the future of the modern dance. We hope this educator attended the Bennington — Sarah Lawrence Concert, for she will be heartened.

It was delightful to see these girls perform. Throughout the generous series of solos and group compositions, all created, directed, and produced as part of their dance curriculum, one could sense the solid choreographic training. Yet their approach was neither stuffy, nor academic, nor imitative.

Thematic material blossoming naturally from their young range of understanding and experience — movement patterns engendered by inner compulsion — clearly bespoke the intelligent, sensitive faculty guidance of **Bessie Schoenberg** of Sarah Lawrence, **Martha Hill** and **William Bales** of Bennington. It was the kind of guidance that enabled the dancers to move with the freedom that comes, paradoxically, of good discipline.

In a program of such diversity it is difficult to single out individual works for recognition except on the superficial basis of dimension.

A nascent, but definite sense of dramatic line gave cohesion to **Barbara Corey's** trio, "Flight of the Heart." Like **Jane Binney's** "Incident," it seemed an example of strong personal experience translated into stage terms. But "Incident" was less literal — more delicate in its delineation of human relationships.

Genuine compassion flowed through **Patsi Birsh's** "In the Mines of Avondale." And although the choreography had bald spots, a definite thread of mood and action gave poignancy to this little folk-song-inspired picture of the waiting women at a mine disaster.

Most ambitious in terms of production were **Carol Osserman's** "Of the Earth" to music of Villa-Lobos and **Letitia Evans's** Navaho Hero Myth, "Where the Two Came to their Father," set to original music composed and directed by **Hazel Johnson.** Both were primitive, both ritualistic, but their mood and means of projection were entirely different.

In "Of the Earth" the mood was intense. Accompanied by an exultant windswept solo voice **(Gisela Fischer)** two groups, one of men, one of women, treaded in tight oppositional units with a strong sense of group-born rhythm. The costumes were simple and earthy.

"Where the Two Came to their Father" contained all the deep mystery of authentic primitive ritual, yet it seemed simple — almost childlike in its semi-pantomimic projection. It was not an Indian world of feathers and war whoops, but the luminous world of sun and sea colors, exciting masks (executed by **Claire-Lise Boepple)** and fresh looking, authentically flavored costumes and settings by **Richard Baldridge.** Miss Evans has done an ambitious research job and has translated her findings into an interesting piece of symbolism aglow with quiet dignity and sensitivity. And her fellow-students performed as though they knew what they were about . . . as did every girl who set foot on the stage during the entire concert.

* * *

JEWISH DANCE FESTIVAL
Benefit of the School of Jewish Studies
Hunter College Auditorium
December 13, 1947

Benefit performances are organized to make money on tickets and collect money during intermissions. They are not supposed to edify. One must, therefore, be grateful for whatever grains of interesting dance slipped through the philanthropic meshes of this occasion.

The soloists, **Anna Sokolow, Lillian Shapero, Fred Berk, Katya Delakova,** and **Hadassah,** adapted themselves quite smoothly to the tremendous pageant stage of the Hunter Auditorium, although some of their more subdued costumes blended unimpressively into the purplish-brown background curtain.

Their material divided itself very roughly into two categories — dances traditional in form or based on traditional movement and those of a purely emotional nature motivated by the troubled history of the Jewish People. All were bound together by a descriptive narrative.

Lillian Shapero, especially, remained completely within the narrow confines of distressingly simple folk patterns interspersed with completely unimaginative pantomime gesture. She may have crystallized the form of Jewish dance, but the spirit was sorely lacking. Only in "Credo" did she attempt to escape folk idiom in favor of a concert vocabulary, and she succeeded only in stringing together an almost embarrassing potpourri of Martha Graham's movements — not only sequences of basic Graham technique, but whole segments of famous Graham solos like "Lamentation," "Frontier," and "Deep Song." Need one comment critically on the validity of such a questionable procedure?

Traditional movement formed the basis of most of **Katya Delakova's** and **Fred Berk's** material, and with them cuteness replaced Miss Shapero's awkwardness. They are by no means exciting dancers, and both use their arms and hands stiffly and with no sense of line.

Only in their pleasant little "Hora" did they approximate real spirit, and this, too, would have been really exciting had they brought to it the technical address that folk material needs to make it palatable on the stage.

Anna Sokolow's "Kaddish," "Awake Deborah," and "The Exile" are not the strongest part of her repertoire — and all three for the same reason. In her sincere attempt to express her own very deep emotional reaction to her subject matter she has remained herself within the grip of the emotion. She has not succeeded in crystallizing it into choreographic form. The result is strangely bewildering. One senses that Miss Sokolow is giving vent to strong feeling — that she is trying to say something very important — that she is worthy of attention. But her messages are blurred by the static of incompletely realized movement. In a small way Miss Sokolow's unleashed hair added to the visual confusion in the first two numbers.

Tradition enthroned in theatrical magic made **Hadassah's** contributions the high spot of the evening. Her personality, her impeccable costuming, her bearing, are all of the stage in the colorful sense of the word.

In "Turn Again, Oh Shulamite" and "Shir Hatemony" she depicted two oriental Jewish types through a modified, earthified as it were, gesture language.

If someone were to ask us, "What is Jewishness?", we'd be hard put to qualify it precisely. Yet Hadassah's "Shuvi Nafshi" to an organ accompanied solo by Cantor Waldman, was completely, beautifully, transcendentally Jewish. Clad in a simple black gown with black and white shawl, she said more in a few simple, dignified gestures than had been conveyed in a whole evening of jumping, turning, and writhing. She moved her arms and head slowly, her legs barely at all (which was to the good, for she does not use her legs with any degree of control) to build toward a cumulative effect expressed in a magnificent slow turning in place, arms outstretched, head uplifted, that was at once enraptured and symbolic of fathomless inner strength.

JOSE LIMON AND COMPANY
NEW YORK CITY CENTER
New York City Center
December 21, 1947

Critics, being little more than intrepid concert goers, have a way of becoming worn thin by the dripping current of concert after concert. They find themselves sometimes shifting their sights, tucking their standards away in a temporary mothball — just so they can be encouraging or see good where the cold little voice of instinct tells them that only mediocrity lies.

And then a concert like José Limon's comes along, and once again it's fun to be a critic — great big, beautiful, exciting fun to play a merry jig on one's typewriter and slash the ribbon through with triumphant words — for the collaboration of **José Limon** and **Doris Humphrey** is an artistic triumph. It is a triumph of eloquent choreography and mighty dancing used into a rich and satisfying whole.

We almost hesitate to apply the epithet "choreographer" to Doris Humphrey, for it has a dry, precise sound that hardly fits her contribution to the program. Let us call her, rather, a composer, whose creative strain is strong, and free, and very wise — wise in the assets and limitations of her dancers — wise in the tension and pace of drama — dance drama — human drama.

This very deep and sincere humanity made "Day on Earth," to a Copland sonata, unforgettable. In outline it was comparatively simple — the turmoil of the eternal triangle rendered poignantly complicated by the appearance of the couple's child; presentation of the problem from the viewpoint of each of the members of the family unit; then a shifting of perspective, as though the audience were suddenly asked to view the whole from above with with the choreographer standing on the side commenting, "What's it all worth anyway? Life goes on just the same." And as added testimony, the luminous simplicity of the last scene with the three adults reduced to insignificance on the floor and the little child seated alone on a block at their feet — accepting her heritage, an innocent harbinger of the future.

It is impossible to ascertain just where the

greatest beauty of this work lies, so closely are the various elements interwoven. Thematically it is sound, and the movement grows from the theme fully and naturally. One never had the feeling that a phrase was added merely to please the eye. Every section helped further the dramatic line and provide added insight into the character portraying it. And "Day on Earth" was carefully cast. **Miriam Pandor** as the "other woman" has improved technically since her debut a few seasons back. She brought a youthful vigor to her role and provided a valid contrast to **Letitia Ide's** mature and warm portrayal of the wife. Miss Ide and Mr. Limon have much in common stylistically. They both dig deeply into a movement, extending a legato to its ultimate beauty, with a keen sense of cadence that gives proportion and nobility to their dancing.

And little **Melisa Nicolaides,** as their child, came pretty close to stealing the show—thanks to her own considerable talent and to Miss Humphrey's sensitive, highly appropriate choreography. The little girl is thin and rather coltish, and moves in a delicate, loose-jointed manner. Miss Humphrey has used these appealing qualities to the fullest in creating a gentle contrast to the strong, definite movements of the adults.

"Day on Earth" is so lovely that everything that followed seemed almost anticlimactic. "The Story of Mankind" based on a cartoon by Carl Rose and with original score by Lionel Nowak, made a delightful comic team of José Limon and guest artist **Pauline Koner.** This satiric commentary on mankind's progress (?) from cave to penthouse and back to cave via the atomic bomb is built on exceedingly amusing semi-pantomimic action, and gave both dancers an opportunity to enjoy themselves thoroughly.

In the "Lament for Ignacio Sanchez Mejias," based on a poem of Garcia Lorca and with a score by Norman Lloyd, one had the feeling that it should be seen more than just once before any attempt is made to comment. The piece is ostensibly simple — the life and death of an Andalusian bullfighter as seen through his own actions — and through the eyes of a destiny figure and through those of his beloved. The two women (Meg Mundy and Letitia Ide) supply a running verbal commentary taken from Lorca's words. Although they have little dancing to do, they dominate the stage. Mr. Limon's bravura dancing as Ignacio is lost under a constant shifting of perspective and their wordy presence as they balance themselves on a rather conspicuous semi-abstract setting. Only re-seeing will indicate whether "Ignacio" is really as kaleidoscopic as it seemed, or whether its sequence (Prologue, the Catching and the Death, The Spilling of the Blood, Body Present, Absent Soul) will appear more logical and the point of climax more apparent. It is certainly interesting enough for further consideration.

The only dance composed by Mr. Limon was the Vivaldi-Bach "Concerto in D Minor," which opened the program. It was pleasant and workmanlike, but lacked the sense of phrasing that makes Miss Humphrey's dances so satisfying. Mr. Limon, assisted by Miriam Pandor and **Betty Jones,** performed with verve and graciousness.

Genevieve Pitot presided at the piano and **Jean Rosenthal** was in charge of the excellent lighting.

*

MARY AVERETT SEELYE and ELEANOR KING
YM-YWHA

December 28, 1947

Seeing **Eleanor King** always gives us an uncomfortable clear idea of what the modern dance must have been like about twenty years ago — when ugliness was indulged in for its own sake — when the theatrical amenities were consciously ignored.

Tom Post

Reginald and Gladys Laubin, interpreters of American Indian dances, were seen in recent New York recital.

Her strictly utilitarian costuming (to be gentle) and her complete unconcern with her audience reminds us somewhat of **Sybil Shearer.** But there the comparison ends, for Miss Shearer is a great artist whose burning intensity, prodigious technique, and passionate interest in movement detail more than amply compensate for her unconcern. The same is not true of Miss King. The shoddiness of her program structure is almost irritating, especially when in a dance like "Roads to Hell" (Pitot), performed in the nearest of kin to a mothproof garment bag, she takes time out for long intermissions between the four sections and emerges each time with the same costume and the same prosaic lighting.

Visually most rewarding were her three "Moon Dances" to recordings of Schoenberg's "Pierrot Lunaire" music. In these she managed to sustain an eerie quasi-lyrical quality, heightened by ingenious distortions.

But in the remainder of her material ("Song of Earth," "Peace," "To The West") the technical focus was downward, making her movements earthbound and uncommunicative. Even her distortions became commonplace and assumed the role of mere devices, rather than dramatically arresting moments.

Mary-Averett Seelye is not primarily a dancer. Her concoctions of spoken verse and movement constitute what an old French professor of ours would have termed "un joli petit talent" — a delicate genre, refreshing after Miss King's seedy characterizations.

The basis of her art is quite simple. She recites a poem in its entirety and performs a sort of dance-pantomime as she recites. The movement is relaxed from a technical point of view so that she doesn't become breathless. But into this perforce narrow framework she manages to inject visual interest and a surprising quantity of pleasantly unsophisticated dance movement.

Miss Seelye performed fourteen of her choreographic poems — all very much the same in length. Since her means of expression is so specialized, about half that amount would have been sufficient and would have kept her material from wearing thin. We like particularly her childlike bravado in "The Window" (as opposed to her cloying infantilism in "Missing" and "The World is Round"), the warmth and dignity of the ballad, "The Banks of Yarrow"; the expressive quality of "The Spanish Dead" and "Go and Catch a Falling Star."

It will be interesting to see how Miss Seelye develops after she outgrows her cuteness and finds ways of varying and deepening her medium, which now tends to be somewhat monochromatic.

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RAYMONDA

a ballet in pictures

photographs by FRED FEHL

RAYMONDA was first presented at the Maryinsky Theatre, in St. Petersburg, in 1898, a chef d'oeuvre of the facile and prolific choreographer, Marius Petipa. The score was especially written for the ballet by Alexander Glazounov.

The current version, restaged for the Ballet Russe de Monte Carlo is the joint work of Alexandra Danilova and George Balanchine, both of whom appeared in the Russian production of this ballet upon their emergence from the Soviet ballet schools in the Twenties.

Raymonda prepares to say farewell to her fiancee, the Knight Jean de Brienne, who is about to depart on his journey to the Holy Land on a Crusade against the Moslem.

The period of the ballet falls roughly into the early 13th century, during one of the later Crusades. The setting is a minor Court in Provence, in the south of France, where Raymonda, a niece of the Countess of Doris, is celebrating her birthday and mourning the departure of her fiance, the Knight Jean de Brienne, who is about to depart for the Holy Land with his company of companion Knights.

Raymonda struggles with the Saracen Knight Emir Abd-Er-Raham (Nikita Talin) and his slave (Leon Danielian). She implores him to leave her castle, which is undefended during the absence of de Brienne.

The return of de Brienne (Frederic Franklin) accompanied by King Andrew II of Hungary (Peter Deign). The King, ally of the Knight Jean de Brienne returns from the Crusades to give his blessing to the union of Raymonda and Jean. They appear just as the Saracen is about to abduct Raymonda. The King advises the two Knights to draw swords and settle their differences immediately. Jean de Brienne mortally wounds the Saracen, who is borne away by his courtiers and his retinue of slaves.

Festivities at the wedding of Raymonda and Jean. The courtiers of King Andrew dance for the wedding guests at the Castle of Jean de Brienne.

During the absence of the protecting company of Knights, the castle is invaded from the South by the Moor, Emir Abd-Er-Raham, a Saracen Knight who has heard of the beauty of Raymonda and is determined to win her. He appears with his retinue of slaves and courtiers and is about to abduct Raymonda when the gates of the castle are thrown open and the Knight Jean de Brienne reappears, accompanied by his friend and ally, King Andrew II of Hungary, who has also returned from the Holy Wars. King Andrew counsels

Raymonda (Alexandra Danilova) and Jean (Frederic Franklin), accompanied by their ladies and gentlemen, dance happily at their wedding.

the two Knights to settle their differences in single combat and Abd-Er-Raham is slain by Jean de Brienne.

In the last act King Andrew and his court and retinue appear as guests at the castle of Jean de Brienne where Jeanne and Raymonda are wed with the blessing of the King, amid great festivity and rejoicing.

This scenario is the version used by the Ballet Russe de Monte Carlo; it differs only in minor respects from that used in earlier versions. The sumptuous costumes and decors were designed by Alexander Benois.

"Oh, her? She's never been normal since she started reading books." by DOUG ANDERSON

ACADEMIC EDUCATION FOR DANCERS

by ANN BARZEL

USUALLY PUBLIC ATTENTION is focussed on a dancer's legs. It is presumed that very little goes on in her head.

Recently, however, there has been a stirring; there are straws in the wind that indicate that trained bodies and innate intelligence are not enough. It is not that dance directors are finding little Susie wanting, it is the dancers themselves, several of whom have left the profession to go back to school. New York City is establishing a high school of the performing arts, the University of Wisconsin has set up a course leading to a college degree in dance, in England the Sadler's Wells school is setting up an academic department.

A formal education is being recognized as a necessity both for the dancer as an artist and for the individual as a well-adjusted human being. No person of our time, no matter what trade or profession he is in dares to have less than a secondary school education, not so much as a matter of making a living, but to be a more complete person who can fit into the modern pattern of living.

A cursory glance over the field of American dance brings to light the fact that we have trained a wonderful generation of bodies. The kids also have personality and perhaps intelligence, but the percentage of real artists is woefully small. Now don't go embarrassing us by asking for names. One can say that so and so's technique is bad, but though the evidances of lack of taste and background hit you in the face every time you go to the theatre, it is rude to make personal remarks about them.

We do not believe a college education will correct this ill, but a lot can be learned in school and the individual whose vision is broader, who has the confidence and power given by knowledge and the taste developed by a conscious awareness of the elements of the arts is that much richer in mind, and it cannot help but influence his artistic comprehension and expression.

The problem is to get a professional dance education and a general academic one at the same time. It has been solved for European dancers in state subsidized theatres which give a co-ordinated artistic and academic training, a job for one's dancing days and a pension thereafter. These snug arrangements look very good from where we sit, and certainly the combination of education and security should lead to and have produced artistic results.

In America the boy or girl who wants to be a dancer gets his dance training at his own expense and at the expense of his academic schooling. Or he gets an academic education and enters the dance field late — sometimes too late.

The New York dancer presumably will have part of the problem solved by the proposed high school of performing arts, whose advantages are obvious and whose actual merits cannot be considered until it is really operating.

Roughly, outside of New York, it is something like this. A small town youngster shows talent. If his parents are in favor of dance as a career (and very few are) they can either recognize the need for immediate intensive training and get the kid to New York or Hollywood, or they may require the child to live at home until he has finished high school, getting whatever local dance training is possible and sallying to a metropolis for further professional training later.

There are scores of gifted children whose talents are stymied in dozens of Podunks, but their broken hearts are not our present concern. The problems of the boy dancer are slightly different and will be considered separately.

The girl who gets to New York at an early age takes several dance classes a day, and if the parents are conscientious or the law catches up with them there is some tutoring or correspondence courses in high school subjects — at least a gesture to meet the legal requirements of general education.

The future dancer adores herself daily in the studio mirror. She meets only people of her own kind, ambitious little girls with ambitious mamas. She picks up the gossip and small talk of the dance world. Her life is hemmed in by 57th St. and its environs — really a smaller town and much more provincial than Podunk. The kid's character not only does not develop, but gets as stunted as the jealousies and vanities of her little world. If it is tap dancing in which she excels she picks up the chatter of show business—agents, acts and bugle bead costumes. The would-be ballerina discusses *her* pirouettes, *her* strained muscle, *her* offers to be in this or that production.

This dancer soon gets into a Broadway chorus where extreme youth is an asset and where today's vogue for casual, almost gauche, dancing makes her desirable.

After some experience and more training the most talented of these girls may get into ballet companies, but no matter what status they finally attain they can rarely rise above the handicap of an unwrinkled mind. Even when their terrific techniques or good looks win them leading roles there is something missing, part of it due to mental and educational deficiencies.

Sometimes it is sheer pretention and sometimes in all sincerity a dancer acts on the often repeated admonition that an artist should

know painting, music, literature. It usually takes the form of reading the latest books, with but superficial comprehension, going to art exhibits and gazing at pictures they do not fully see, and running to concerts where they pick up the names of composers they can prattle about.

Far be it from us to infer that four years in the raucous atmosphere of the modern high school will per se make a talented girl a better artist, but the problem has many facets, and without a doubt some formal education is needed even by a genius.

Young people from homes of artistic and cultural tastes will acquire the framework of an education at home or a simulation of it that can make them at least good interpretive artists. The rare individual of real genius and creative ability will dig up what he needs without assistance, though it would be nicer and easier if the dance world had an educational system geared to help him.

We are limiting this discussion to the lower limits or minimum educational requirements, i.e. a secondary school education and how a dancer can acquire a better one.

Long time interest and concern with the education of dancers makes us realize that the modern high school with its limited course of study, the time it consumes, its often inadequate teachers and its frighteningly loud students make it anything but the ideal place for the dancer in training. But as a side-line sympathizer with the youngster who has to go there we have some advice to offer on how to make the best of it.

The young person must realize that her education must contain two elements, subjects that will enrich her artistically and subjects that have nothing to do with being a dancer but can make her a more understanding human being. Also, aside from what she learns in classes, the three or four years of living with these people in the school are an important part of life and some activities outside the classroom are to be encouraged.

The time element is important for a dancer even if she is not rushing to be a "baby ballerina." Where it can be managed a summer school session or two can shorten the elementary school stint and a bright child can easily enter high school at 12 or earlier. After one semester of adjustment to the new type of work a person who takes daily dancing lessons should ask to be excused from physical education classes and substitute an extra major—even two extra subjects during the last semesters. In this way the ambitious student can finish the high school course at the age of 15 and is not too old to take up intensive dance training.

Getting permission to do this hurry-up job is sometimes difficult. We have a standard letter we have written for several youngsters (all of the bright type). It points out that the person in question is entering a profession in which youth is important and as she is getting her professional training at her own expense outside of school and it is of a physical exercise nature, the gym work may be unnecessary and other work substituted. Youth being at such a premium in this short-lived career she plans to get into it early, as soon as the law permits, and if she is willing to absorb as much schooling as possible before 16 why not let her try. So far this reasoning has worked.

Only once was an objection voiced. The girl concerned was a brilliant student with an I.Q. of 180. The school thought it a shame to waste such a mind on dancing and wondered why the girl wouldn't prefer a "more refined" profession.

The summers of the high school age dance student should be spent taking dance courses in her own town, or in the nearest metropolis.

This may sound like a pretty busy time for an adolescent, but actually there is the physical activity of the dancing lesson to balance the mental efforts at school. And pardon the lack of respect for American institutions, but we do not think anyone ever strained themselves mentally to keep up with the grade of work done in most public high schools. In fact any dancer worthy of becoming an artist will do far more than the minimum required.

There are valid objections on psychological grounds to having youngsters going to classes with people not of their own age groups. But we are not getting an ideal solution, merely trying to make the best of an unhappy situation. And if the course seems drastic, it is not being offered in place of a normal high school education, but where either high school or the career are to be sacrificed. Just a little plan to eat your cake and keep it.

The curricula in high schools are pretty well standardized. They take cognizance of the future doctor, lawyer, milliner and automechanic by offering subjects that lead to these careers. There is even a nod in the direction of music and painting. The future dancer, however, must pick what crumbs of help he can make for himself.

We would recommend the following course of study. A would-be dancer should take as much history as can be squeezed in including ancient, medieval and modern. History has direct bearing on dance and direct bearings on everything in life.

Dancers aim to tour the world and should study foreign languages. Four years of French is advisable and at least a smattering of Spanish. The French of course, is needed to understand ballet terminology and through that some underlying principles of dance. Every dance student should take all the English classes possible and read much more than the teacher requires. In composition work when there is a choice of topic, dance students would do well to write on dance matters and learn to be more articulate in their own field.

Don't believe this business about dancers not needing any more mathematics than the ability to count to "and-a-four." We've heard the kids complain that in Balanchine's ballets they not only count, but add, subtract, divide and multiply. And there is the well known dance director who simplifies things by starting a dance on count 1, and then proceeding right on—sometimes to 128. Seriously the beauties of geometry are well within the province of dance, and the dancer with an inkling of geometry and physics will understand better the mechanics of movement. You can pirouette and have balance just as well without scientific knowledge about these activities, but it is fun to know what makes you tick and twirl.

The ability to bat out a page of typing is useful in any walk of life and a semester spent in learning where to poke without peeking at the keyboard is well spent.

It is admitted that the above is a pretty minimum education, but if while getting it the tools of learning by oneself are acquired that is laying the foundation for the artist that is to be, for the better adjusted individual who is happier in our complex world.

The boy who wishes to dance is on the face of things less a problem than the girl. His training takes less time since athletics have usually developed his muscles. He can finish a normal high school course since he doesn't have to impress dance directors with his extreme youth. There are less men in the profession so jobs for boys are relatively plentiful and he can dance at least to the ripe old age of 35. But what after that? While the girl can safely expect to find a suitable husband who will support her when she retires from the stage the boy has himself and sometimes a family to think about. His education must be good enough and he must have the talent and ambition to go into, producing, directing or choreography. The profession cannot absorb all the ex-dancers who plan to teach. Too many of the stage-struck lads who think only in terms of the easy to get chorus jobs end up in the unskilled jobs such as shoe salesmen or hairdressers.

If education were all, the modern dance field with so much of its activity centered in colleges should be producing some interesting artists. One problem there is the late technical start most college girls get. A girl with dance talent usually discovers it before the age of 16 and by-passes college. However, if her conditioning has been in the direction of modern dance she may land at a place like the University of Wisconsin where she will get excellent training, much artistic satisfaction and finally the problem of facing the world with an awfully hard time making a living within her chosen field.

We have merely scratched the surface of the educational problems of the dancer. We have indicated the possibility and desirability of educating dancers. The means are open to more discussions and elaboration.

"No mothers in class? Ridiculous! Who would correct her mistakes if I weren't there?"

by DOUG ANDERSON

Miss Ruth teaching the Rhythmic Choir its lesson for the day. Left to right: Althea, Mabel, Sarah, Miss Ruth, Peter, Marion.

Opposite: Ruth St. Denis in a moment of religio-artistic exaltation.

RUTH ST DENIS AND THE DIVINE DANCE

by CONSTANTINE

interpretation of a dancer's religio-artistic adventure

all photographs by CONSTANTINE

FIRMLY BELIEVING THAT THE DANCE is the greatest manifestation of the law of rhythm in its perfecting influence on the mind and body, Ruth St. Denis founded the Society of Spiritual Arts in 1934 to prove that the oldest of the arts could resume its function as a vital and integrating instrument of worship.

"At the beginning", said Miss Ruth "as a kind of slogan I summed up the purposes of the society by saying 'It has the motivation of the Church with the articulation of the stage'." Later this statement was broadened a little by calling it "The motivation of Religion with the instrumentation of the Arts."

At Denishawn House in New York, Ruth St. Denis held experiments with religious dancing for the purpose of studying the rhythms and patterns of the human body as a key to new forms of artistic and religious experience.

Out of these evenings at Denishawn House developed a cast of composers, scriptural readers, dancers and poets. They produced *The Masque of Mary*, a dance presentation of the Nativity which was given at Riverside Church at Christmas. They also performed a dance-drama of the Resurrection at Easter at Calvary Church.

"In the Resurrection", said Miss Ruth "we operated largely with a men's Rhythmic Choir and of course the three Marys. I played Mary Magdalene".

An old testament pageant of 'Abraham and Sarah' given at the New York World's Fair wound up the Society's spiritual activities in the East and 1943 found Ruth St. Denis en route to California!

"I arrived to a tense, blacked-out city and plunged immediately into the Douglas Aircraft plant on the graveyard shift, sorting parts and hammering boxes. This left the day free so that I was able to write a number of poems on what I felt women ought to be doing about the war and weren't, but that is another story!"

Miss Ruth and the Choir in rhythmic exercises.

After the war was over, she resumed the training of the Rhythmic Choir in a little store on Sunset Blvd. which she had converted into a studio.

"The little studio was so cramped", said Miss Ruth "and my life so busy with professional performances that I did not attempt any rituals for a year or so. Then, having the most generous brother in the world, he proposed that since I had been reasonably faithful over a few things, meaning the domestic inconvenience of the little store, (into which you and I shall not go) I was to be rewarded by his building me a newer and larger one!"

On January 20, 1947 Miss Ruth gave the only birthday party she remembers ever having given (for herself). She called the occasion of her 70th year a *Re-Birthday*.

"What can you do with a birthday on a one night stand in Wyoming other than forget about it?" said Miss Ruth.

This one was different. Her new and spacious studio was filled by many warm friends and students. Miss Ruth announced the resumption of the services at The Church of The Divine Dance. During the Spring of 1947 the group gave a number of ritualistic services, out of which grew many new personalities from both spiritual and artistic points of view.

"Several of these personalities stand out in my mind, many whose names must be left out only because of the exigencies of personality. However, Elyse Robert, Forrest and Louise Thornburg and Sarah Stoker must be mentioned as having contributed greatly to my services; also, Rev. Jack Smith of the All Saints Church in Beverly Hills who was most sympathetic to my rather unusual plans to bring the dance to Religion".

Miss Ruth closed this present brief history by saying. "I'm afraid that I shall never be a major prophet because alas, major-prophets have no sense of humor. Only minor prophets can see how funny it is to have one's head in the Church and one's feet on the Stage!"

TED SHAWN at Delissaville near Darwin, Australia with BEANNAMU, one of the dancers of an aboriginal tribe which performed native corroborree for Shawn.

TED SHAWN- AMBASSADOR OF AMERICAN DANCE

by ARTHUR TODD

chronicle of the odyssey and accomplishment of our pioneer dancer in Australia, 1947

UNDOUBTEDLY TED SHAWN'S six month visit to Australia, during 1947, will go down in the annals of American dance history as an epochal event. It is also certain that no other American dancer has won such unanimous critical acclaim on a foreign continent since Isadora Duncan was at the height of her European career. Shawn's most recent triumphs, however, came as no surprise to his legion of admirers and students throughout America and the rest of the world. They rather suspected that Shawn, being the pioneer that he was, would blaze new paths for dance wherever he went. However, no one, not even Shawn himself, expected the tremendous reception that he received and the widespread results accomplished by his brief visit.

This Australian visit and tour was the outcome of a correspondence of long duration between the Beebys, managers and founders of Patch, a theatre guild of the arts in Perth, West Australia and Ted Shawn, who was then at Jacob's Pillow. The fame of Jacob's Pillow, America's Summer University of the Dance, founded and directed by Shawn, had convinced the Beebys that new methods in dance education, along with actual performances might likewise be inaugurated in Australia. Patch, with its weekly attendance of over 500 dance and drama students, offered just the sort of fallow ground that was ripe for new seeds of dance, the kind that could only be sown by a pedagogue of Shawn's stature. Consequently, after his interest had been aroused in Patch, Shawn asked for and obtained a leave of absence from his teaching, managerial, executive and administrative job at Jacob's Pillow for the 1947 Summer Season.

Shawn arrived in Perth, W.A. on April 26, 1947 and the next night was tendered an enthusiastic reception of welcome at the Patch Theatre. Here, within the next few days, Shawn started a three month schedule of lectures, demonstrations, classes and performances which would have floored the average man.

At the end of eight rigorous weeks of this program, Shawn was still awaiting his costumes from America. In a letter he wrote at that time, he described the sort of dilemma that every dancer has faced:

"My trunk, shipped from Baltimore on February 9th, containing all my costumes, did not arrive until four days before my opening night! You can imagine how frantic I was, but, thank God, it did arrive in time. Several photographers had commissions to do costume pictures of me for magazines and because of deadlines, they were champing at the bit, so I practically grabbed the costumes from the trunk (after hours and hours on the dock with customs men) and rushed into makeup and did a full day session of photographs. Then the next day was full dress and light rehearsal on program No. 1 and on Tuesday night July 1st, I gave my first solo program."

Shawn emerged from this arduous schedule, literally bursting with vitality and in prime condition for the series of concerts that were booked for him in the leading cities of Australia. This tour took him to Brisbane, Sydney, Melbourne and Adelaide in a series of solo recitals that produced rave reviews and sold-out houses wherever he appeared. In his first series of performances at Melbourne, Shawn gave four, full two-hour evening programs at the Union Theatre of the University of Melbourne and at the National Theatre; also two "lunch hour recitals" at the Town Hall which seats 2500. Even these two Town Hall daytime concerts were sold out, breaking all previous records. In Adelaide, Shawn topped the attendance record formerly held by John Charles Thomas and the audience began yelling bravos before his program was half over.

After this, Shawn played a week in Sydney, another in Brisbane, and then went back to Melbourne and Sydney for repeat performances. He then returned to Melbourne for a third time. During this last week Shawn also gave four more sold-out "lunch hour recitals" bringing the total audience for just these daytime concerts in Melbourne to 15,000 people.

The Australian critics were as enthusiastic as the capacity audiences and the following excerpts may give American dancers some idea of his critical acclaim:—"Ted Shawn, the American dancer, is the most striking personality to enliven Melbourne for many a day . . . He astonished, delighted and finally overwhelmed an audience . . . He is an artist of world stature and a delight to watch" — "Melbourne Herald". "The Sydney Morning Herald" called Shawn "one of the most vital dancers of recent times" while "The Adelaide News" reported that "Shawn is not only a technically matured and physically well developed dancer, but also a markedly intellectual one." The press in Brisbane was likewise full of praise. "The Telegraph" wrote that "as a dancer, Shawn has an astonishing vitality, and a remarkable vigor. The physical instrument is sure, poised and precise." "The Brisbane Sunday Effect" found Shawn "a man of great culture, a man of great art, a man of vision, alive to fresh inspiration and gesture." American dancers may well be encouraged by these critical comments since they denote an understanding and a wide interest in American Dance outside of the United States and it is to be hoped that Shawn and other leading dancers will do further pioneer work, not only in Australia but in other countries as well.

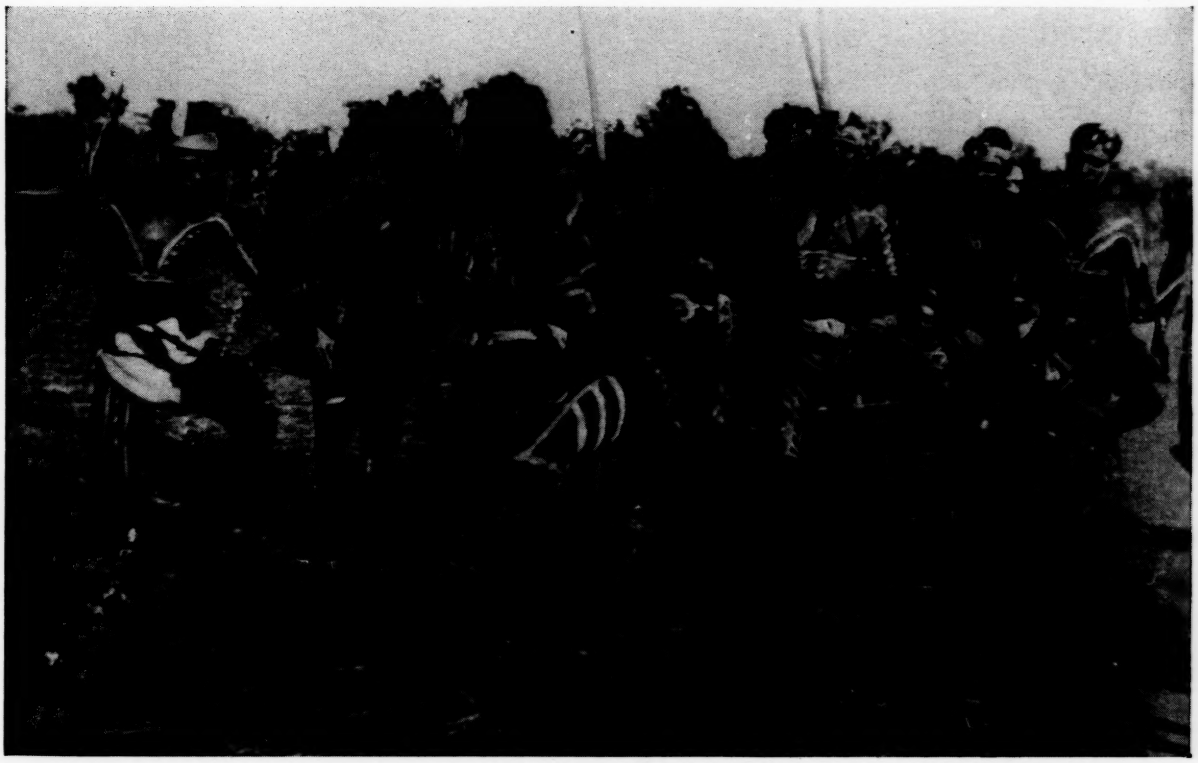
For his Australian dance concerts, Shawn wisely selected a wide variety of roles from his repertoire that presented the full scope of his virtuosity. These programs include such old favorites as "Invocation to the Thunderbird"; "Barcarolle", originally a solo number in "Dance of Ages"; the famous "Melevi Dervish"; the "Osage-Pawnee Dance of Greeting"; "The Divine Idiot"; the Japanese "Spear Dance"; "Danza Afro-Cubano" and the noted "Flamenco Dances". Interestingly enough, there was an especially strong audience reaction for Shawn's purely American dances based on native music. As most dance students recall, Shawn was the first dancer to introduce such purely native themes, music and costume in American Dance. Therefore, it seems noteworthy and appropriate that such numbers as "Nobody Knows de Trouble I've Seen", "Give Me That Old Time Religion", "Battle Hymn of the Republic" and "Turkey In The Straw" were particular favorites with Australian audiences.

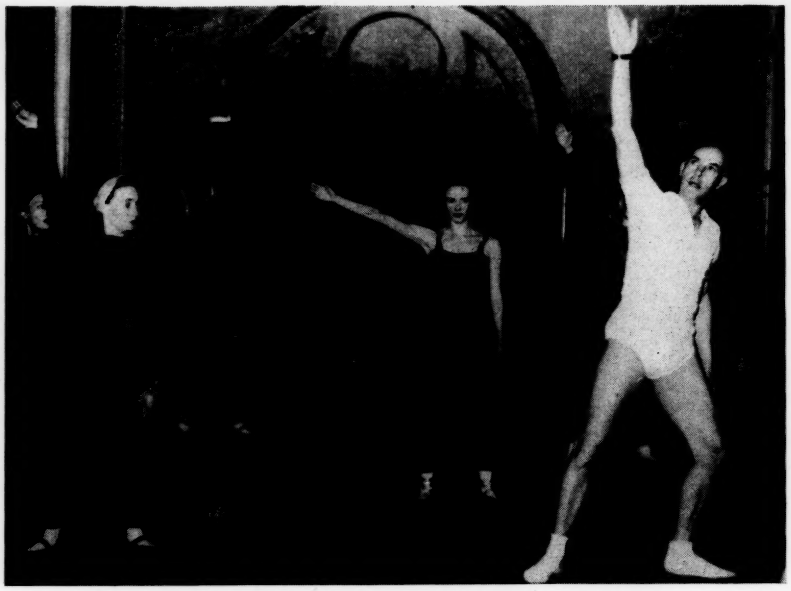
Throughout his tour of the principal cities of Australia, Shawn also gave classes in each city. Since attendance at these classes included ballet and modern dancers and teachers, commercial teachers and physical education instructors, Shawn was able to touch and influence every phase of dance culture in each city. More importantly, according to Shawn, is the fact that these classes served to break down the sense of competitive barriers between these different types of dancers and helped to establish an understanding and unity that was heretofore unknown.

Still another important phase of Shawn's Australian visit was his trip to view the aboriginal dancers near Darwin. Actually, Shawn was the third white man in history so honored in being permitted to view these native rites; the preceding two were the Duke of Windsor and the present King of England. Shawn flew a 5,000 mile round-trip to Delissaville in order to witness a stirring native corobborree. At its conclusion, he termed this dance ceremony as well worth his trip halfway around the world. Shawn has long been an observer and authority on ethnologic dance and when he returned to the civilized cities, he made countless radio talks describing the distinctive dance art of the aborigines to the Australians. He told them, "I have seen some of the greatest dancers in the world and now I have seen them equalled. This has been one of the most marvelous experiences of my life."

While Shawn was in Melbourne, he made his headquarters with the Ballet Guild at St. Patricks Hall. Here he held special classes for its members and Laurel Martyn, Corrie Lodders, Grace McLean, Noel Murray, Strelsa Heckelman and Max Collis, who studied with him daily. These stars of Australian theatre dance made joint appearances with Shawn

The Wargaitj tribe perform a native dance for TED SHAWN.





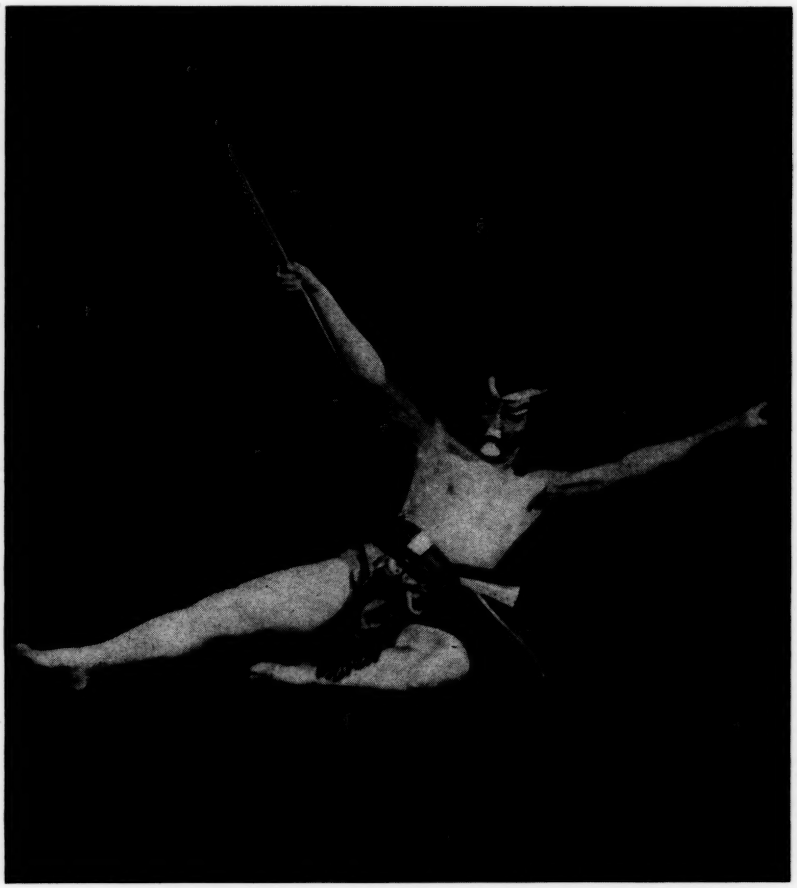
TED SHAWN conducting a class in Melbourne, Australia. Students are the ballet stars of the Melbourne Ballet. Girl at extreme left in bandana and sweater is director, choreographer and prime ballerina of the Melbourne Ballet Company, LAUREL MARTYN.

at two of his lunch hour concerts at the Town Hall in Melbourne. Among the most treasured souvenirs of Shawn's Australian visit is a group picture of these stars that is fondly inscribed "to Papa Shawn."

After Shawn returned from Delissaville, he searched for gifts to send back to the tribe of aborigines. He remembered their worn and threadbare loincloths and set about replenishing their supply. He combed the shops of Melbourne for bright fabrics, used up his coupon allotments and begged and borrowed more from friends, and finally assembled a package that contained a square yard of colorful material for every member of the tribe. After Shawn returned to America, he sent the aborigines a second parcel of material as a Christmas gift.

Thus, besides opening new doors to dance for Australians, Shawn also served to focus their attention upon their own native dance heritage which they had hitherto neglected. In doing so, Shawn stressed the fact that Australian dancers should develop a dance idiom of their own instead of relying upon techniques and influences outside their country. Since Australian dance had been almost completely bound by the conventions of classical ballet, they had seen or partaken in little else prior to the coming of Shawn. One may surmise that Shawn enlarged their vision of individual dance forms and awakened in them a conviction that they must create their own dance idiom which would not be imitative of ballet or any other country's form of dance. Shawn was also responsible for completely awakening Australians to the possibilities of dancing for men as a legitimate art form. Likewise, his impact on the whole of the physical education field there convinced these leaders of the necessity for including dances to a much larger degree in their educational programs. In the field of drama, Shawn also demonstrated to actors the need for being trained in expressive bodily movement. Perhaps most important of all, Shawn showed all of Australia that America could produce a first rate art that was not limited by Hollywood or the commercial theatre.

Today, as always, Ted Shawn's vision for dance is so great that it reaches far beyond the borders of his own land. This vision has already taken him to Europe, Asia, Africa and Australia. Where it will take him next remains to be seen: it may lead him to South America, back to Australia or to his own Jacob's Pillow. One thing is certain, however, and that is that American dancers and citizens can salute with pride their ambassador of dance — Ted Shawn.



Performance photo of Ted Shawn in his Japanese Spear Dance taken on stage at His Majesty's Theatre, Melbourne.

THE BALLETTOPHILE

a column by GEORGE CHAFFEE

"skirting"..... the issue

"THE NEW LOOK" is news today — but when hasn't it been in the world of fashion or of make believe? The turn of phrase is at least a fresh way of putting an old subject.

Today's "new look" is also much of an old look. The designers frankly admit it is an old look revived — with new wrinkles, they say.

To a layman, "the new look" is mostly a matter of skirts — "long" skirts, and (of all things!) petticoats.

The dance world takes fashion in its stride, when it doesn't call the tune, and fashion itself always accommodates new styles, when "unsympathetic," to the needs of social dancing. "The new look," however, happens to be very much of a "dance look." The "ballerina type" ballroom gown of these several years past might seem to have foreshadowed it. Theatrical modern dance has also always shown a preference for much this type of skirt. In folkdance, the traditional European peasant costume of medium long, very full skirts and petticoats flirts with the same silhouette! So Miss O'Grady and the Colonel's Lady are here once again arm in arm — which is as it should be. Moreover, with but a touch here, an emphasis there, many a serviceable old dance dress will have "the new look." In today's economy that's a blessing in no disguise!

This issue of skirts came to my attention, however, as timely in quite another way. It provided a welcome opportunity to correct a false report long current in dance histories that is also a matter of skirts, their length. I refer to the monotonously reiterated tale of the revolution in dance skirts launched by La Camargo back around 1725-30.

Camargo, then the idol of the Paris Opera ballet (the tale runs), the better to show off her scintillating footwork, shortened the then long accepted floor-to-ankle-length skirts of dancers to somewhere up around the calf of the leg. This was a daring innovation but it took on and set a fashion.

Poppycock! That is not history. It is childish romancing. But I have not seen it once contradicted.

Not to wander all over the map, it will suffice here to fix on a few source documents of indubitable authority on the Paris Opera scene during the half-century just before Camargo reigned there. That should dispose of the matter at its roots.

Take, then, among many instances that could be cited, the five old ballet pictures here reproduced.

First, there is the renowned canvas by Jean Raoux, painted around 1715, now in the art museum in Tours, France, entitled: "Mlle. Prevost, danseuse de l'Opera, en bacchante." Prevost was Camargo's predecessor at the Opera and also her teacher.

Artistic license, someone will protest of this work. Not only the merely sandaled feet and the short skirts of the costume but also the free flow and abandon of her dance, are in direct contrast with most early 18th century ballet studies. Nevertheless, though idealized, I suspect that the work is basically factual on both counts.

Jean Dolivar's even earlier (circa 1705) engraving on the same theme, "Habit de Baccantes," is assuredly only forthright reporting — and note its equally short skirts.

Better still, take the fantastic and completely captivating study of Mlle. Dufort as Folly, published around 1695. With its padded shoulders, its padded or even bustled hips, its petticoats, its "new long skirt," (and not ignoring its satirical masque), this amazing get up, created by the famous Jean Berain, could do service in a revue today for a travesty on modern dress trends.

In quite another mood, Mariette's souvenir print of around 1690, "Mademoiselle des Mastin's dansant a l'Opera," is a neat instance of a *danse grave* in a sumptuous gown whose skirt falls just below the knees.

Finally, take two engravings by Jean Dolivar after costume designs by Jean Berain for "Le Triomphe de l'Amour," produced at the Opera in 1681, the first ballet in which women dancers appeared on that stage. The illustration shows what the "Nymphes d'Orithie" wore. The skirts of the Hindu dancing girls in that ballet were even shorter.

These famous French theatrical engravings of late Louis XIV vintage (of which there is a large gallery, including many ballet subjects) are the earliest known full-length portrait studies of famous professional dancers "in action," i.e., just as they were regularly seen on the stage. As absolutely factual documents their witness has never been called in doubt. (Of course, just as many or more of these prints could be cited showing the very long skirts in fashion both socially and on stage.)

There you have, then, a half dozen instances of 1681-1715 — the two generations at the Paris Opera before Camargo "first" shortened her skirts there! And all these skirts are much shorter than any in which Camargo is ever depicted.

It would be idle to try to discover how this silly legend about Camargo's innovation in dance skirts arose or what germ if any of fact ever lay behind it. Today it has been made to sound as though only very long skirts had ever before then been worn by women dancers. That has never been true of the stage.

Social dancing is one thing; stage dancing another. In the theatre, men long held the dance scene almost, but never entirely, alone, dancing both the male and female roles. But once professional women dancers appeared regularly on a stage, they took over the female roles — and their appropriate costumes.

An actress-dancer was called upon to play roles of many countries and eras. So long as public decency and good taste were observed, her costumes were built upon the time and place of the ballet, if not realistically, then imaginatively. Very long or fairly short skirts were a matter of indifference, and depended merely upon the nature of the piece and the technique of the dance. To discuss these two points would ask another article, but their cogency will be clear to the reader.

Camargo's much publicized innovation is historical romancing, patent fiction. The accompanying illustrations prove that. But the tale will go right on being told. Wait and see!

THE SOUVENIR PRINT

MADEMOISELLE DUFORT — Linecut engraving; oblong, 7½" x 10½" high, enclosed in ornamental border.

This work joins three famous names in French theatrical prints, Louis XIV era: Jean Berain (1637-1711), called "the Louis XIV of costume," who drew the study; Pierre LePautre (1660-1744), sculptor and engraver, who engraved it; and the Bonnart family of engravers and editors, for it was "executed", i.e. printed and published by Henry Bonnart (1642-1711).

Mlle. Dufort shone beside Mlles. Subligny and Desmatins, with and in succession to Mlle. Lafontaine (first woman solo dancer at the Paris Opera, 1681) in the 1690's. She married the famous dancer, Ballon.

This print and one of Ballon, also as a Folly, are the only two of these stage "portrait prints" of the era with ornamental borders and both borders are alike. This had meaning in its day. To my mind, they were issued as a pair souvenir prints of the marriage of the two popular dancers, and represent them in companion roles that they danced in the 1690's.

Mlle. Dufort, a dancer at the Paris Opera, circa 1690, as "Folly". A masque is worn by Mlle. Dufort in this drawing by Jean Berain.
Collection GEORGE CHAFFEE

The New Look in 1681. Costume worn by dancers in the ballet "Triomphe de l'amour".

The New Look in 1715. Costume worn by Mlle. Prevost as a bacchante.

The New Look in 1690. Costume worn by Paris Opera dancers, as bacchantes.

The New Look in 1700. Costume worn by Mlle. des Mastins at the Opera.

all prints from the Collection of GEORGE CHAFFEE

Earl Leaf

IS JAZZ CHOREOGRAPHIC?

by MURA DEHN

how to treat a new art form in terms of dance composition

JAZZ DANCING, a newborn art form, a marriage of the ethnologic and social dance, holds within its framework all the elements of theatre, humour, pathos, drama, melodrama. It approaches the circus in acrobatic scope. It is so contemporary that its own practitioners are hardly aware of its potentialities; neither are they aware that they are the inheritors of a tradition like Commedia della Arte, so similar is the spirit of the two forms.

This wealth of dance, can it be molded and shaped, so as to lend itself ideally to choreography? Or is this form of dancing only a happy, spontaneous phenomenon? I think not. I think that a phenomenon which is some fifty years old is no longer a negligible artistic factor; it is art itself.

Jazz as dancing needs the services of a special sort of choreographer the moment it leaves the ballroom or folk dance circle and enters the theatre. It needs a jazzmaster, if I may be allowed to coin a phrase.

This jazzmaster must have the gift of preservation of the special character which gives jazz dancing its form to make good theatre and to do this he must understand both choreography and jazz. I shall try to explain why, in my opinion, choreography in the jazz idiom differs from choreography in other dance media.

Unlike the traditional ballet and national dance, jazz is in the process of continual creation. The dancer is not compelled to perform in a pattern made acceptable to others. His relation toward a pattern he dances may be likened to a "platonic" idea. He can make any design he wishes, as long as the essential properties of the "idea" remain.

The "idea" of a chair, for instance, does not presuppose that the actual chair be designed in any given formula. There are endless ways of making a chair; it is recognizable as such as long as it retains essential "chair" qualities. This creative process goes for the composition or choreography of jazz.

The layman, not familiar with the externals of jazz, gets the feeling that he is looking at something chaotic, unrecognizable and far from definite form. He is wrong. Jazz continually recreates itself; its movements and patterns are the fore-runners of further and richer movements and patterns, all recognizable and extremely precise, having enough form to become ideal subject matter for the choreographer. Dancers in the jazz idiom hate to change a single step or sequence once they have worked them out; they hand them down like "folk say", a tradition to be observed by succeeding dancers. But, even as they are performing a certain pattern, each dancer, by reason of his own orientation or style, will branch out from a given point, some by emphasizing an extension, others by exaggeration, others by minimizing, others by dramatizing, or failure to dramatize. The individual differences are acceptable because the idea always is the same; it contains the same intrinsic knowledge of a basic pattern, a pattern which is a throw-back, to both early American and ancient African sources.

Since one is faced with the problem of creating a definite, let us call it ballet for the sake of a term, jazz choreographic composition, bounded by the problems arising out of spontaneous performances of a great vocabulary of established patterns, how can one go about it? Here is where tradition and creativeness part and take separate roads.

Choreography in other dance forms depends a great deal upon design: the relation of line to space, posturing, grouping. In the jazz idiom, creation follows the same loose lines that the musician takes in the creation of jazz music. The dancers themselves, following in the established pattern, begin the choreographic process by warming up to two categories of movement, rhythmic and picture. Rhythmic orchestration is the chief concern of the jazzmaster. He must conceive his design in rhythmic counterpoint; that is his contribution to both choreography and jazz as an art form. Until recently, most jazz routines have used only one rhythmic pattern at a time, rarely two, these generally in the form of question and answer.

However, consider a couple dance like the Lindy hop. Various couples use different rhythmic patterns simultaneously. Undisciplined, they do not make a composition for the stage. That is the jazzmaster's business. One must remember that in the Lindy, the partner is "sent" out for a solo; when she returns, the couple moves in unison. No matter how exciting the counterpoint, the unison has to occur at some interval, if it is to obey the primary laws of jazz dancing.

The architecture of jazz choreography can be pursued only in general terms, in grouping, in the relation of planes, in floor patterns worked out like a mathematical problem.

To depend on linear sketching is unnecessary and will rob it of vitality and sincerity. To illustrate my meaning, I will draw a comparison between flamenco dances and jazz dances. In the flamenco, traditional movement is understood and re-created by the dancer; the companion dancer or the accompanying group will instinctively compliment that pattern taken by the first dancer. If you compose within the boundaries of a traditional dance like the flamenco, you will find that dancers instinctively seek that acceptable, workmanlike pattern. A similar condition exists in the jazz genre.

It is essential, therefore, for the jazzmaster to feel the emotion conveyed by jazz, its rhythms, its spiritual and other connotations; he must also recognize its origins and the occasional anachronisms, in fact the entire vocabulary of jazz, which he must see through from its first manifestation to a formal choreographic production. He must also understand its relation to jazz music. Both dancers and musicians receive their primary inmpetus from rhythm. From the given rhythm, tones or patterns add themself to make the whole, but the initial rhythm is the decisive factor. Rhythm produces great excitement which has the effect of making the artist appear "possessed". This quality can be of great dramatic value, to say nothing of choreographic value, if the jazzmaster will always bear in mind that dancers and musicians both start from the beating of a hand on a drum.

I must again draw a parallel between music and choreography to make a point clear. Jazz is such an elastic form that to confine the dancer to a set pattern would be to destroy his creativeness at its

very roots. Just as the arranger for an orchestra writes in a margin for improvisation for solo instruments, so too should the jazzmaster leave room in a composition for improvisation. Within this given margin the solo dancer is free to improvise as he pleases. On a given cue he returns to the group pattern and is joined by the others, just as in an orchestra, other musicians fall in with perfect accord and precision the moment they receive the sign to pick up. The jazzmaster must be able to perform as a conductor.

Perhaps the most important factor in jazz choreographer is the final function of the jazzmaster in the matter of guiding artists to self-choreography. Since jazz as a form is still in a state of flux, and is contemporaneously the instrument of a group, it is the privilege and function of the jazzmaster to guide his dancers along lines which will teach them to compose for themselves. I want to bring your attention to a few sterling examples of self-choreography in the jazz idiom.

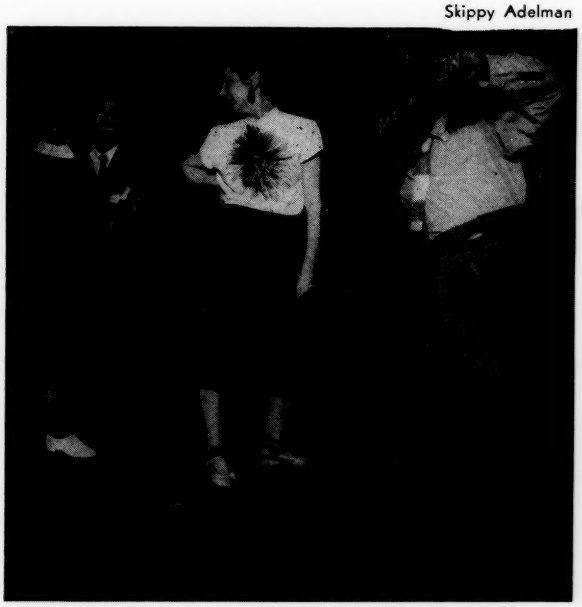
You have undoubtedly seen the performances of artists like Buck and Bubbles, the Berry Brothers and Moke and Coke. Nothing looks more spontaneous, casual and unrehearsed than the antics of these artists. Yet — every single gesture and movement is the perfected, carefully planned choreography, worked out and practiced for years. Such is the nature of jazz dancing that this carefully, almost mathematically worked out routine looks on the surface casual, nonchalant, and light as a feather. That is the virtue of jazz; it is why it retains its ever-fresh quality.

Only the great clowns of the tradition of European circus can match these artists. One has to think of George Brunis to understand how much genuine folk theatre there is in jazz. I was at a concert where Brunis sang, danced and acted various characters while playing his instrument and at the same time directed other musicians so as to make them a part of the whole act. A one-man ballet opera! A king of jazz clowns!

In summing up, I will again assert that jazz is a fluid art form, that the choreography of such a form begins with rapprochement with style and understanding of rhythm, that emphasis must be laid on improvisation and rhythmic orchestration and not on linear sketching, that the choreographer must learn to utilize and encourage improvisational abilities within his group. He must create a fluid form of jazz dancing which is the most honest expression of our epoch because jazz is the child of the times. These times and times to come.

Like ballet, jazz seems to have a universal quality. Just as ballet is understood and appreciated everywhere in the world over a period of five hundred years, in the same way jazz is beginning to take hold outside its place of birth. Its lasting qualities have still to be demonstrated but as a beginning it has shown enough vitality to last at least a period as lengthy as that enjoyed by ballet.

Skippy Adelman



Above. Jazz artist Leon James cast as the Lion in a Mura Dehn jazz ballet called "The Animal Circus".

Left: Miss Dehn rehearses a group in jazz fragments from the Charleston to the most contemporary popular Harlem dancing fancies.

Opposite page: Mura Dehn (center) and group in her jazz composition entitled "Call of the Freaks".

Model for setting by Isamu Noguchi for "The Seasons", produced by The Ballet Society, 1947.

Costume sketch by Esteban Francés for the Cock in the ballet "Renard".

THE MUSEUM OF MODERN ART PRESENTS

AN EXHIBITION

January-April, 1948 of designs for settings and costumes of

THE BALLET SOCIETY

Costume sketch by Esteban Francés for the Fox in the ballet "Renard".

Costume sketch by Esteban Francés for the Lamb in the ballet "Renard".

photographs by courtesy of Theatre Arts Department, MUSEUM OF MODERN ART

Costume sketch by Esteban Francés for the Goat in the ballet "Renard".

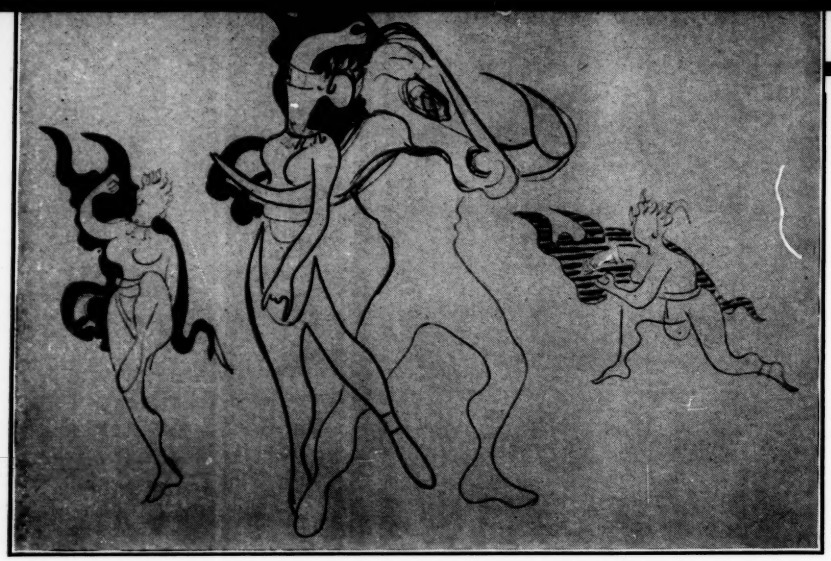
FROM JANUARY THROUGH APRIL, 1948 the **Museum of Modern Art** is presenting, in its Theatre Arts Department a selection of designs for settings and costumes commissioned by The Ballet Society.

With this exhibition the **Department of Theatre Arts,** under the direction of Dr. **George Amberg,** continues its policy of presenting to the public theatrical design of artistic merit. It is always interesting to compare the artist's rendering with the executed settings and costumes, the artist's vision with the performance on stage.

Although many of these drawings seem to be uninspired because they may be designed merely to supply accurate information for the craftsmen who are to execute the decor and costumes, frequently, they have an immediate appeal, regardless of their practical purpose. This applies particularly in the ballet and in the lyric theatre, which often permit a greater freedom of imagination than the more realistic dramatic stage.

In this ballet follows a tradition established by Diaghilev who dominated the ballet scene since the first decade of the 20th century. He introduced distinguished easel painters as stage designers and thus created a trend which is reflected in the more recent productions in this field.

The present exhibition brings a selection of original and stimulating work commissioned by **The Ballet Society.** The Ballet Society was organized with the express purpose of encouraging the lyric theatre by the production of new works. These productions, presented during its two initial seasons have demonstrated consistently a high level of achievement and should be presented to a larger audience than that one which was privileged to see the original



productions. Many outstanding artists, some unknown in the field of the theatre, have contributed works of genuine interest. Whether sketchily or carefully detailed, all these projects reveal the same spirit of theatrical spontaneity and are stimulating creations in their own right. It should never be forgotten, however, that the theatre requires both the useful and the beautiful.

The works commissioned by The Ballet Society in 1946-47 proved of constant interest and confirmed the soundness of the principles of Diaghilev, put into practice by the direction of The Ballet Society.

Kurt Seligmann had already experimented in the dance field with his fantastic costumes for the Hanya Holm production *The Golden Fleece.* For The Ballet Society's *The Four Temperaments* (Balanchine-Hindemith), he has conceived a backcloth of overwhelming dramatic power and unforgettably weird costumes.

Esteban Francés was unknown until he designed the exquisite decor and costumes for the Haieff-Bolender ballet, *Zodiac.*

Joan Junyer, already known to the ballet public for his designs for *The Cuckold's Fair,* realized an interesting experiment for the Carter-Taras ballet, *The Minotaur.*

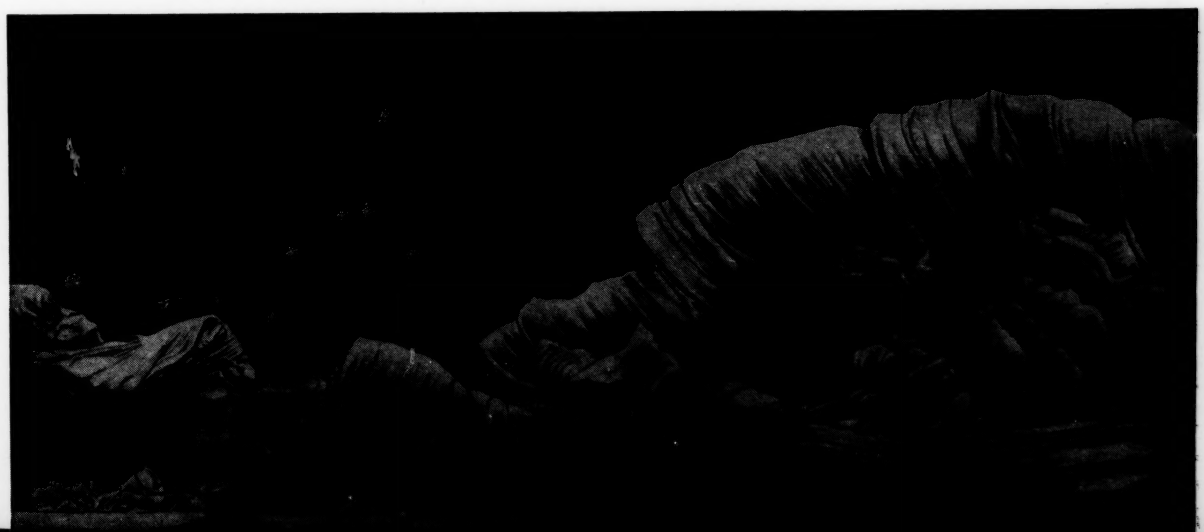
Horace Armistead, a well-known designer of long standing, created a theatrically unforgettable environment for the Gian-Carlo Menotti opera, *The Medium,* which was most successful on Broadway.

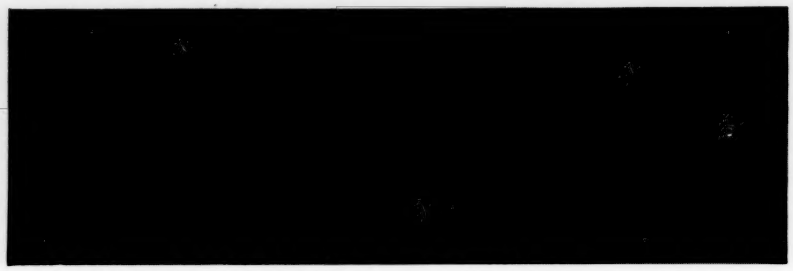
The present exhibition includes approximately fifty drawings, several models, and some of the original masks worn by the four characters of *Renard.*

Costume sketches by Joan Junyer for the ballet "The Minotaur", produced by The Ballet Society, 1947.

Center: Sketch of the minotaur costume by Joan Junyer for the ballet "The Minotaur".

Below: Model for setting by Kurt Seligmann for the ballet "The Four Temperaments", produced by the Ballet Society, 1946.





THE INTERNATIONAL TANGO

ONE LOOK AT THE SLEEK, nonchalant Tango being danced by all six of the finalist couples in the First Professional Ballroom Championships, and any observer would have been convinced that the old spot and swish style was fated to become as extinct as the Brontosaurus or the Bunny Hug. As a matter of fact, we in this country are the only ones who have clung in any measure to the flamboyant Tango that was danced thirty years ago. Perhaps we are finally ready to renounce the pretentious in favor of the practical.

Why not accept the Tango as a truly popular dance? For Tango today is danced all over the world, and in many countries ranks equally with Foxtrot and Waltz, and even higher than Rumba. Here in New York at least there is more demand for Tango music. Possibly it is the swing of the pendulum away from the frenetic, perhaps it is the influence of the United Nations assemblage here. And let us not discount the effect of the Professional Ballroom Championships. Whatever the cause, there is more Tango, and with it a wide observance of a fluid, ad-lib style, as couples thread their way in and out and around the other dancers.

Ballroom dances, as they evolve in their native habitats, are usually simple, but often flare out into almost unrecognizable form as

continued on page 40

THE WALK OR LINK STEPS

All footprints not encircled in the travel pattern are single beat link steps. One step occupies one slow beat of the music. Style and timing in use of the link steps give much of the flavor to the Tango. Here are a few hints:

1. Transfer weight completely ON THE BEAT before releasing the other foot.
2. Be sure that the moving leg brushes slowly and closely past the supporting leg on the "AND" count.
3. On the sideways link steps the knee of the free leg should touch the knee of the supporting leg on the AND count before going on to the next step.

THE SIX POPULAR AND PRACTICAL RHYTHMIC UNITS SHOWN IN THE TRAVEL PATTERN

The full page travel pattern is not intended to be a routine. It represents a typical design that could be danced on a well-filled floor by a couple of average skill. The six rhythmic units are threaded through with walk or link steps. These short sequences (not more than three slow beats each) can be easily interchanged or repeated, thus giving the dance mobility. The rhythmic units are encircled on the floor pattern and are lettered "A" to "F". They are described below in the most easily learned sequence.

FIGURES "F", "A", and "C" — The *Corté* Steps and their variants — the *Side Progressive* and the *Reverse Progressive.*

To a large degree, the step patterns of the Tango are based upon a unit combination composed of a walking step and varying forms of the basic Waltz rhythm. The most obvious of these unit patterns are the *Forward* and *Backward Cortés.* However, in modern Salon Tango the *Cortés* have been largely eliminated, and their variants are now much more in evidence, thus lending a fluid quality to the dance.

Because of their similarity, descriptions of the *Forward* and *Backward Corté* patterns and their two variants, the *Side Progressive* and the *Reverse Progressive,* have been grouped together.

Figure "F" — *Forward Corté*

Counts

1 . . . S . . . R Fwd
2 . . . Q . . . L "
& . . . Q . . . R Swd
3 . . . S . . . L Closes to R

Figure "A" — *Side Progressive*

(occurs three times in pattern)

The first three steps are the same as the *Forward Corté,* with the final Slow count of the L brushing Fwd past the R, instead of closing. The body is moving Fwd on L O D, although the feet are shown pointing inward slightly, indicating C B M and C B M P.

Backward Corté

(described for reference — not shown in travel pattern)

1 . . . S . . . L Bwd
2 . . . Q . . . R "
& . . . Q . . . L Swd
3 . . . S . . . R closes to L

Figure "C" — *Reverse Progressive*

The first three steps are the same as in the *Backward Corté.* On the final Slow count, the R crosses through and Fwd. The lady's L reaches around in back of her R to move Bwd into L O D.

Figure "B" — *Closed Promenade*

1 . . . S . . . L Swd
2 . . . Q . . . R Swd, crossing through*
& . . . Q . . . L Swd
3 . . . S . . . S Closes

*The lady also crosses in front on the second step. It is not necessary, nor is it good style for partners to open out when making this cross-through step.

Figure "D" — *Basic Reverse Turn*

This Tango unit is in essence a two part left turn Waltz. The first part uses the crossed feet position for closing. The second part is a simple quarter turn side — close.

Two walking or link steps may be used as an introduction. For variation, two backward link steps are frequently used between the first and second Q Q S units.

Figure "D" — *Basic Reverse Turn* — cont'd

1 . . . Q . . . L Fwd and turning L
& . . . Q . . . R Swd and turning Bwd on L O D
2 . . . S . . . L Draws Bwd into closed crossed foot position*
3 . . . Q . . . R Bwd turning L
& . . . Q . . . L Swd on L O D
4 . . . S . . . R Closes to L

*The natural close or crossed foot position is optional for lady.

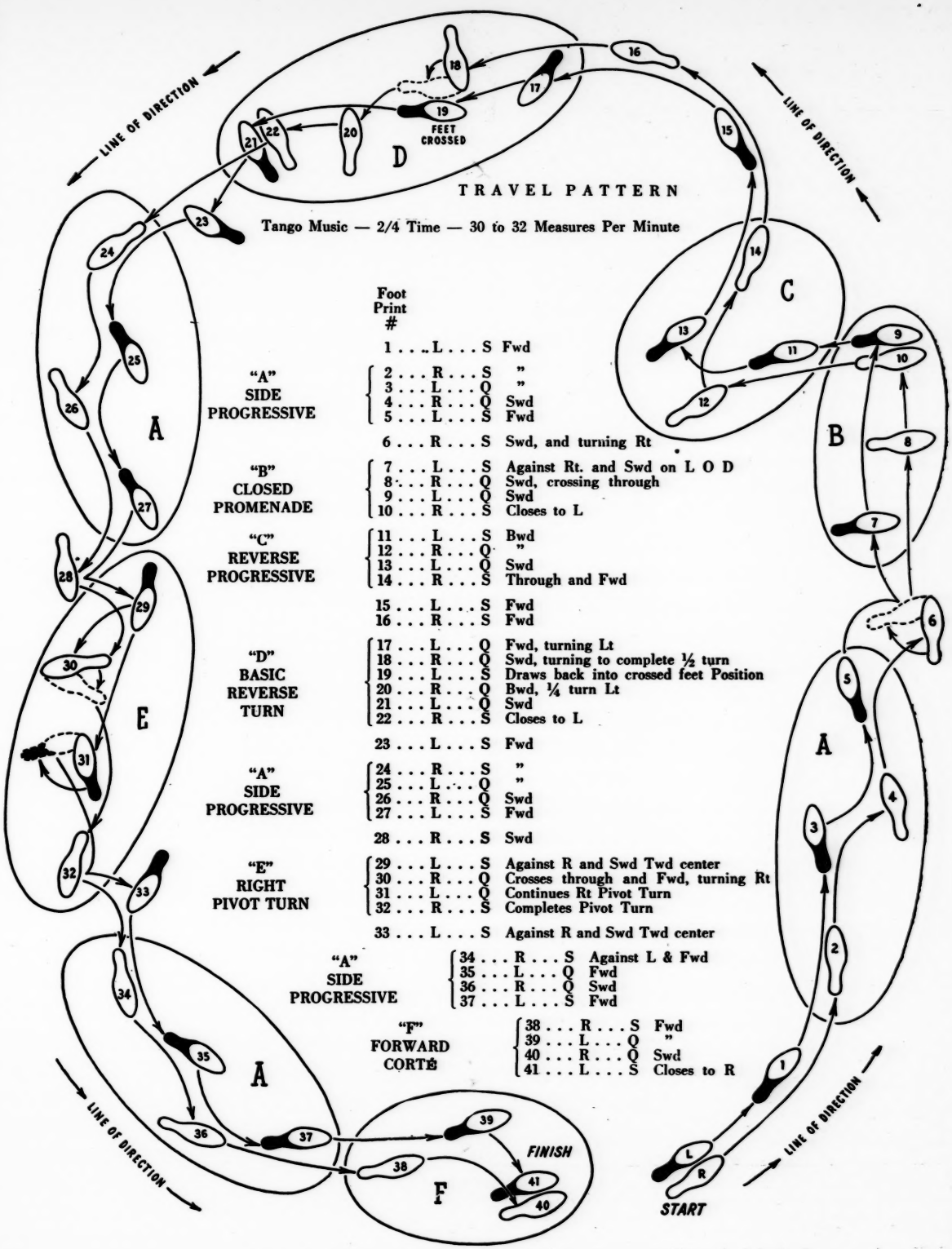
Figure "E" — *Right Pivot Turn*

1 . . . L . . . S Swd Twd center of room
2 . . . R . . . Q R brushes against L and after crossing through moves Fwd away from center of room to start the Rt pivot turning action
& . . . L . . . Q L Swd on L O D, turning Bwd to L O D
3 . . . R . . . S Fwd into L O D

ABBREVIATIONS

Left Foot	L
Right Foot	R
Left (Direction)	Lt
Right (Direction)	Rt
Line of Direction	L O D
Quick	Q
Slow	S
Forward	Fwd
Backward	Bwd
Sideward	Swd
Toward	Twd
Count	Ct
AND (Count)	&
Contrary Body Movement	CBM
Contrary Body Movement Position	CBMP

An analysis of steps and style under the name "International Tango" was first presented by *Albert Butler* at the 1947 Annual Convention of the *Dancing Masters of America* at Detroit. Credit and thanks is therefore accorded the D. M. A. for permission to include in this article some of the material presented at that time.



TRAVEL PATTERN

Tango Music — 2/4 Time — 30 to 32 Measures Per Minute

Foot Print #				
1	L	S	Fwd	
"A" SIDE PROGRESSIVE				
2	R	S	"	
3	L	Q	"	
4	R	Q	Swd	
5	L	S	Fwd	
6	R	S	Swd, and turning Rt	
"B" CLOSED PROMENADE				
7	L	S	Against Rt. and Swd on L O D	
8	R	Q	Swd, crossing through	
9	L	Q	Swd	
10	R	S	Closes to L	
"C" REVERSE PROGRESSIVE				
11	L	S	Bwd	
12	R	Q	"	
13	L	Q	Swd	
14	R	S	Through and Fwd	
15	L	S	Fwd	
16	R	S	Fwd	
"D" BASIC REVERSE TURN				
17	L	Q	Fwd, turning Lt	
18	R	Q	Swd, turning to complete ½ turn	
19	L	S	Draws back into crossed feet Position	
20	R	Q	Bwd, ¼ turn Lt	
21	L	Q	Swd	
22	R	S	Closes to L	
23	L	S	Fwd	
"A" SIDE PROGRESSIVE				
24	R	S	"	
25	L	Q	"	
26	R	Q	Swd	
27	L	S	Fwd	
28	R	S	Swd	
"E" RIGHT PIVOT TURN				
29	L	S	Against R and Swd Twd center	
30	R	Q	Crosses through and Fwd, turning Rt	
31	L	Q	Continues Rt Pivot Turn	
32	R	S	Completes Pivot Turn	
33	L	S	Against R and Swd Twd center	
"A" SIDE PROGRESSIVE				
34	R	S	Against L & Fwd	
35	L	Q	Fwd	
36	R	Q	Swd	
37	L	S	Fwd	
"F" FORWARD CORTÉ				
38	R	S	Fwd	
39	L	Q	"	
40	R	Q	Swd	
41	L	S	Closes to R	

COSTUME DESIGN REVIEW

a monthly service to dance groups and teachers—problems of costume design, and technical advice on production, sets and lighting discussed and answered

by Theatre Design Editors

ALFRED STERN

and

MORTON HAACK

In our past two articles we have discussed elementary costuming and scenery for dance recitals, concerts and dance school presentations. Lighting is the third vital element of physical production essential to successfully projecting a theatrical illusion. We have therefore prevailed upon lighting expert Jess Kimmel to write the following article on elementary lighting as applied to the dance.

With great taste and talent Mr. Kimmel has at various times illuminated performances for such stellar dancers and choreographers as Agnes de Mille, Hugh Laing, Helen Tamiris, Beatrice Seckler, Lee Sherman, Anita Alvarez, Dorothy Bird and Anna Sokolow. He served as technical and lighting consultant to the Federal Theatre and designed an especially efficient portable switchboard widely used by that institution. He last season both stage managed and lit Jose Ferrer's production of "Cyrano de Bergerac" and is at present serving in a similar capacity for the New York Theatre Company's repertory season at City Center.

A.S. & M.H.

Your questions regarding design problems will be answered in forthcoming issues of DANCE. This is your card of entree. Write Theatre Design Editors Stern and Haack in care of DANCE for immediate attention.

LIGHTING FOR THE DANCE

by JESS KIMMEL

guest editor

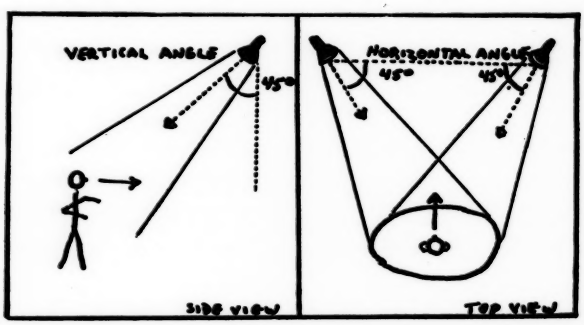
This article will in no way attempt to solve all the problems of dance lighting. It is simply an effort to present fundamental denominators of the lighting problem whereby illusion and visibility may be achieved without seriously damaging the financial resources of the budget-conscious dance group. It deals mainly with the selection and placement of lights for greater economy and efficiency. However the same basic principals apply to a complicated lighting set-up as well as to studio simplicity.

Be sure your technician has a thorough working knowledge of wiring, electricity and light control methods before putting to practice any of the suggestions made here, and above all, be sure that he is aware of all the rules for safety concerning electricity.

IN ORDER TO DISPEL the aura of mystery that often accompanies a discussion of stage lighting consider this: there is no difference between the electric light that responds to the switch in your reading lamp and the electric light used to illuminate the most lavish theatrical production. When you turn your reading lamp on and off you are fulfilling essentially the same function as a highly skilled stage electrician. This may be an over-simplification of the problem, but it is quite possible to light a studio performance with no more complicated equipment than can be found in your own apartment or bought at the corner hardware store. Certainly this method would be listed as improvisational, but if you are to keep an eye toward economy and only a longing glance at art your technician may solve any problem you offer him with no more than a few lights and a good supply of primitive ingenuity.

Standard equipment for inexpensive lighting of a dance area is the self-enclosed reflector bulb sometimes called the Birdseye Lamp. These require no hoods or special reflectors and are manufactured as spotlight bulbs and as flood reflector bulbs. When these are used with the spring clamp swivel joint socket you have a source of light that can compete under many circumstances with the specialized stage spotlight. It is also possible to buy color frames which snap directly on to the lamps for color control.

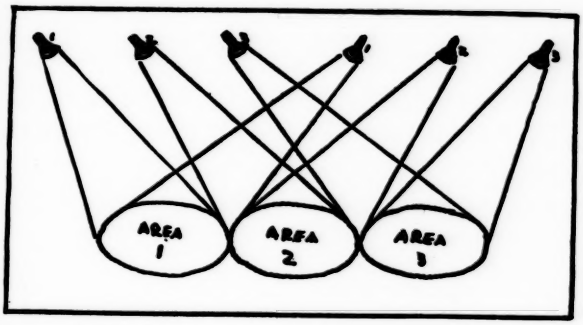
The best balance of highlight and shadow is obtained by placing your lamps so that the dancer is lit frontally from an angle of approximately 45 degrees, both vertically and horizontally.



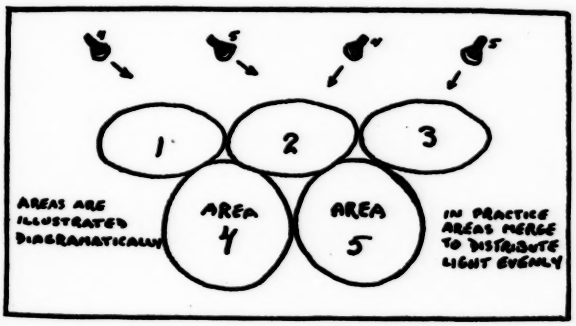
It can be seen then that two lamps is the minimum that can be used to light adequately a single area. One lamp alone may be used in situations where deep shadows are required, but two lamps certainly offer better light distribution and visibility.

Naturally this limits your dancing to the intensely lit area which will be small or large depending on the distance to the lamp. However, remember that when you increase the distance (in order to enlarge the lit area) you will also decrease the intensity of the light, which is just as bad. A hanging position has to be found whereby the dancers are lit with sufficient visibility and sculpture, while the area lit by the spread of light is practical for dance purposes. The structural conditions of the studio must also be considered in selecting your placement position, but these are individual problems which can be coped with according to the situation.

To increase the size of your area merely add two more lamps and focus them so that the light falls alongside and merged with the first area. An additional two lamps focused to the other side will increase the area again, and this, for normal work, should be about all that you require for front lighting.

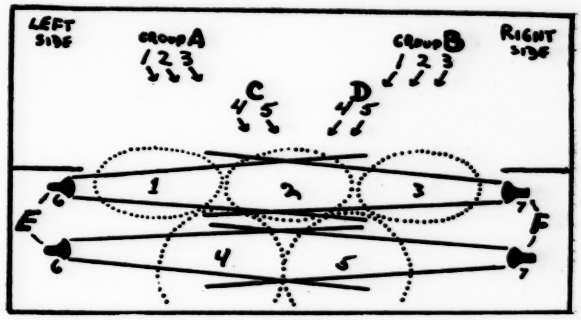


However, now you can see that because of the shallowness of the lit area the dancers will be limited to one-plane movements in order to remain in the light. It would be practical then to add two more similar areas back of the front three. Here an added advantage can be gained by using the flood type lamp, cheating the angle downward somewhat, in order to attain a greater wash of light and color, and also to add the feature of top lighting.



This is as far as we need go for basic requirements. If it is found that even this is too complicated or expensive, return to the use of the basic two or four lights, using the flood rather than the spotlight bulbs in order to get greater spread. Spotlight bulbs will give you a sharper area but a confined and limited spread. Also add improvised reflectors back of the lamps to intensify the light and to shield the spill from the eyes of the audience.

To refine our technique even further, some interesting effects can be attained through the use of side lighting, that is, hanging two or more spotlight bulbs on the sides of the dance area and focus them directly across the stage from behind a blinder or shield, or some other masking device such as a drape. Side lighting can be used either in conjunction with our basic area lights, or, if the mood of the dance requires deep shadowed effect, alone and exclusive of the other groups of lights.



Now notice: Goups A, C, and E light the dance area from the left, and Goups B, D, and F from the right. Color one side, say those from the right, with a warm valued gelatine, that is, the ambers, straws, yellows, pinks, and reds, and color the other side, the left, with gels of a cool value, the blues, greens, and lavenders. In selecting your colors remember that the deeper the color the lower the intensity of the resultant light. For most practical purposes never use a pure color but rather a tint of that color, unless you have lights of such high wattage that efficiency will not be impaired by loss of intensity.

Now see how many combinations of source, direction, and color you can devise for varying your program. You have these five variables:

1) Front light
2) Side light
3) Top light
4) Cool color from one side
5) Warm color from the opposite side

The combinations are not infinite but are certainly sufficient to achieve a flexible variety and change in emotional dimensions. It is advisable to plan your lights well in advance of production, and not as an afterthought. Selection of light groups to be used will be determined by the style and mood of the dance as well as by the areas to be used. This is also true with the selection of colors: the emotional content of the dance is as important as the color of your costume fabrics and make-up. Always attempt to use a warm and a cool color in conjunction with each other to heighten the effect of highlight and shadow. Notice that the way we have placed our colors they are necessarily opposite to each other. Again, your choice and combinations of color will depend on the desired total effect of the dance. Visualize, for example, using all the cool lights (A, C, and E) opposed to the warm toplight (D) alone. The result would be cold and atmospheric. Whereas if all the warms were used (B, D, and F) with only the cool sidelight (E) the effect would be brighter but intensity would be retained through shadow. As a rule the warm colors have vitality and cheerfulness while the cools are quiet, sombre, and moody. Select your colors carefully and place them in the group of lights where they can be selected to the exclusion of the others.

Experiment! Try different combinations. Discover new ones. When you have used them all and want still further variation hang a bank of three or four lights back of the dance area, focused toward the front, well masked, and see what additional qualities you can get from backlighting, in combination with the basic others, or alone. Then, for a lesson in simplicity, hang a single spotlight bulb above, without a color and with a funnel to restrict the light spill, and devise a dance to be performed within the lit circle.

The secret of lighting a dance lies in one simple word: *contrast.* Do not fear extremes. Deliberate and explicit stylization in light will often heighten the interpretation of the dance, and rather than serve merely as a visual means restricted to the naturalism of source and motivation, as with the conventional drama, freedom of lighting can parallel the choreographic freedom of the space stage and can join organically, with power, vitality, and dignity, in the dance itself.

Picture of the author in a self-designed ballet dress, not quite the thing for "Les Sylphides" but much appreciated by the cabaret audience all over the world.

This is the second in a series by Miss O'Connor written to acquaint young dancers with the advantages of night club dancing as a profession. In this chapter she propounds the problems and their solution, which confront a dancer in the transition from the ballet class or concert group to the floor show.

MIDNIGHT BALLERINAS

by EILEEN O'CONNOR

chapter two

how to be

your own stage manager

WHEREAS, in a ballet company or musical comedy, responsibility for a dancer's success depends upon the composer, costume designer, scenic designer, choreographer, electrician, director, as well as with herself, a "specialty" act must attend to all these details personally. Dancers must quickly learn that mere technical execution is only a fraction of the effort required for a professional success in the cabaret field. If the dancer has taste in the choice of music, costume and lights, she immediately commands attention from an audience. Choreography she can buy from those who are by genius and nature capable of arrangement, if she herself has no talent for it, but the idea and the inspiration for the whole should come from herself.

The number of dances in the repertory must be considered first. A "specialty" may make two appearances in each show, dinner and supper (a third show generally repeats the "dinner" performance) so she should have four strong numbers. If the floor show (or "act") is planned with a definite theme in mind, a dancer may do two or three dances

at one time, each in a different rhythm, but suitable to one costume. This is more trying, but also more effective than breaking the act into two "spots" on the program. For the newcomer to the cabaret field, however, I would advise the simpler method: four dependable dances of differing mood, rhythm, costume and music, enough to satisfy any night club impresario, agent or audience.

Music must be chosen with an ear toward popular appeal; e.g. the American classics, Viennese waltzes and show hits of the day. A Latin rhythm is unusual for ballet but it blends into many cabaret settings. A fast "galop" or a popularly-arranged classic serves well to show off tours de force like pirouettes.

Never make the fatal error of trying to educate your audience to the best symphonic music. They are there to wine, dine, dance, see a show, and their approach to art (in the club, at least) is more or less casual. It is your place to entertain them, not to raise their standard of appreciation of art.

Select music which audiences will remember. I remember having had a great success as a youngster with a variation to Victor Herbert's "Badinage"; people hummed or whistled it after every show; also, with a dance to Noel Coward's "I'll See You Again". That served me well for years. I danced it in Chicago, Miami, Hollywood, Deauville, London, Washington and Montreal, following its debut in New York. The melody is unforgettable, the rhythm perfectly suited to ballet waltz movements.

In January, 1939 I returned to Paris with a difficult variation on Peter de Rose's "Deep Purple", arranged in concert form. Not only was it an immediate, spontaneous success, but in a few weeks all the music shops were playing recordings of "Deep Purple" and it became a Parisian favorite. Upon my post-war arrival in Paris (June 16, 1945) I was poignantly amused to hear the loudspeakers in the Gare St. Lazare blasting a "Deep Purple" recording. It almost seemed like a welcome home to me.

On the other hand, I have made mistakes, too. For example, I tried to "educate" the agents and audiences with the beautiful theme from Tschaikowsky's "Pathetique" (the 6th symphony). It was too much for them. And very few cabaret orchestras can or will give such music its musical value.

Orchestrations can be bought which have been arranged for the average dance band, or they can be specially arranged by top professional arrangers, or they can be a combination of both.

The average stock orchestration costs $ .75-$1.50 and nearly every night club musician can read it, but unless the dancer can use the arrangement in its entirety (generally impossible) cuts have to be made and modulations from one theme to another must be written into the score.

Specialists in this work are called arrangers and an orchestration made thus is called a "paste job". It is advisable and not too expensive, from $15.00-$40.00 for a 3 to 5 minute dance.

A much greater investment is necessary to have orchestrations tailored to order and the dancer must be sure of every effect she wishes from the music before she rehearses with the arranger. The results of such an orchestration can be excellent, or prove a failure and be a calamity.

Right here and now let me tell you that if the club musicians like your act and your music, if you are well rehearsed and you get the desired assistance without making a temperamental scene, half your battle on opening night is won. Just give those boys a highbrow orchestration, with all STRINGS and no BRASS, with missing TROMBONE parts and complicated CONDUCTOR cues, and, my dear little ballerina, you may as well pack your suitcase after the first show.

So my best advice to you in the matter of music is to select four good contrasting rhythms. You may prefer to use a composer's medley for one, a Viennese waltz for another, a popular tango or rhumba for novelty and perhaps one of the season's popular show tunes. Buy stock orchestrations and get a musician's advice on cutting while you rehearse the steps; then take it to an arranger to have a paste job made. Four such arrangements will cost you less than one special arrangement and will be more practical.

Finally, on the subject of music, adopt a musical theme as "entrance" and "exit" music. it gives polish and identity to your act and will be remembered by audiences long after other details of your performances are forgotten.

We come now to the costuming problem. In night clubs and hotels great importance is stressed on wardrobe. You simply cannot afford to be seen in the same two costumes every night of a four week engagement. A dancer with five or six good costumes can alternate them cleverly and avoid monotony of appearance. It is worth the difference in price to go to a first class costumer if you are going to appear in a hotel or club where you work close to the audience. It is desirable to have variety but is more important to show good taste. So if you have to choose between two exquisite models and four nice costumes because of finances, invest in the two better ones and wait until you can afford to enlarge your wardrobe.

When ordering each costume ask yourself the following questions:

1. CAN I DANCE IN IT?
   You would be amazed how many lovely dresses are utterly impossible for dancing; they may be too heavy, too tight, too narrow; the skirt may be lopsided and ruin balance; shoulderstraps may bind or skid; badly fitted sleeves may hinder arm movement; elaborate head dresses may fall off or make you seem stiff necked. Take a new costume to the studio and rehearse in it before you accept it from the dressmaker, thus avoiding expensive mistakes.
2. DOES IT SUIT THE DANCES I HAVE ARRANGED and can it be adapted to two or more?
3. DOES IT FLATTER MY PERSONALITY?
   Always choose colours and styles to suit your lines; you are not bound by the conventions of the classic ballet now, so make the most of your physical assets.
4. WILL IT LOOK BETTER UNDER LIGHTS THAN IT DOES IN THE DRESSMAKER'S SALON?
   Don't be satisfied with the feeling that it may look "just as pretty"; it should improve under lights and so should you. A good costumer will have lights for you to test the colour and fabric.
5. DOES IT MAKE ME LOOK EITHER TOO GAUDY OR TOO SEVERE?
   The floor show audience hates both extremes. Remember you are appearing within a few feet of them and that theatrical baubles, which look magnificent on a stage, show up badly in a cabaret. On the other hand anything dowdy or looking home made is completely out of place. Fancy head-gear is ungainly and looks foolish; excess of costume jewelry cheapens the most beautiful ensemble. Too many colours distract the eye and are most difficult under lights. A dancer's costume need never be immodest, in fact, any unnecessary display of flesh will spoil her appearance.
6. SHOULD I DYE MY SLIPPERS TO MATCH?
   In the case of costumes in pastels, I should say, use pink slippers only. Pink is daintier and does not look faded and soiled as quickly as blue, green or white. If the ensemble is a brilliant red or black, slippers should be dyed. In this case, be sure to order them one degree wider than the usual size, as they invariably shrink. Slippers should be impeccably clean on a floor. Ringside eyes are pretty sharp. And remember: club and hotel floors are waxed so have full rubber soles and tips attached to all dancing slippers.

LIGHTS are another major problem, one too often neglected by individuals who must be their own stage managers. Many of you do not realize the tremendous effect lights can produce. Upon it depends largely the whole mood of any theatrical scene. Now, everyone looks better in some lights than in others.

Green is ghastly; amber is aging, except when used as sunlight in an outdoor scene; red fades out makeup and facial features; blue accentuates makeup to the point of the grotesque, unless a special makeup for a blue spot is used; white is the hardest of all under which to work although it is flattering to a pretty face with a good make up. Pink is usually flattering to everyone, "surprise" pink being light and pretty, "magenta" more intense and dramatic. Almost ideal for the appearance of a ballet dancer in a floor show is overhead lights of steel-blue with a surprise pink spot. A novelty number may be done in a white spot with overhead reds and blues. For a dreamy or moonlight effect, such as Pavlova achieved in *Morte du Cygne*, one must also have a steel blue spot.

This leads me into the overall subject of make up.

Most ballet dancers are guilty of wearing too much. The makeup habits of the Russian artists who came to America a decade ago or two, when makeup was not as subtle as it is today, have unfortunately been perpetuated and have become an accepted idiosyncracy.

For cabaret appearances such make up is nothing but a handicap. The ballet dancer who works in a floor show must be made up so skillfully as to look as though she had on nothing.

To accomplish this, choose a foundation of light texture, as near your own skin colouring as possible. Use a minimum of rouge, well blended in before applying powder. Eyes can stand shadow if they protrude slightly, but if they are deep set make your shadow just a line of colour above the lashes, using a colour pencil (Stein's or Leichner's) which is of a dryer consistency than shadow and does not smear. Lashes should be curled and blackened with mascara or cosmetique. Lipstick must never be wet and greasy; it not only looks bad but loose hairs stick to it and smear the rest of your face. If the lights are very strong and white, use heavier makeup in all departments; if blue lights predominate, use more rouge and lipstick; if lights are generally dull, use less makeup altogether.

A ballet dancer should never wear red nail polish. Nothing so much cuts the grace of a fingertip with such finality as a bright blob of red polish.

In my next chapter I shall give you some practical pointers on the adaptation of classic dance to the requirements and limitations of the floor show.

to be continued

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The Entree of the Grand Khan and his Tartars from the ballet "The Dowager of Bilbao", 1626, example of the court ballet entree. From an original gouache by Daniel Rabel.

AN INTRODUCTION TO BALLET HISTORY

BALLET from its birth in the Italian Renaissance to the contemporary scene

In Twelve Parts

by A. E. TWYSDEN

Chapter Six

THE DEVELOPMENT OF BALLET—1489-1740

When the type of Banquet-Ballet introduced by Borgonzio di Botta in 1489 finally went out of fashion, both ballets and banquets, though now separate entertainments, continued to us the term "Entree." At banquets the word means a light dish served before the main roast. In ballet it signifies the entrance of one or more dancers.

Ballet, however, in spite of its separation from ceremonial repasts continued to be presented in large halls as often as in theatres. Such was the case with the Ballet Comique de la Reyne in 1581 where the floor was used as a stage, the audience being seated in balconies on three sides looking down on the dancers. The dancers were the court ladies, who formed a corps de ballet since the leading characters, Greek gods and goddesses, did not dance much but made their *Entrees* in ornamental chariots after which they sang songs or recited verses. The corps de ballet moved gracefully through a series of geometrical designs ending in a formal tableau, while the audience looking down from above followed the patterns that they made.

For the next hundred years ballet consisted of an overture, spoken or sung, describing the subject of the ballet, then several separate entrees, each being described in song or verse and illustrated by dancing or pantomime. Then came the finale or "Grand Ballet", a geometrical dance in which all the noble performers took part.

Beauchamps, Maitre de Ballet to King Louis XIV in 1672, is supposed to have taken some of his patterns for the "grand ballet" from the tracks of pigeon's feet in his garden when he threw them grain.

With the opening of Louis XIV's Académie de Danse, technique began to improve. Individual dancers stood out from their fellows and soon leading dancers had their "entree seule" or "solo" in every ballet.

The dances used in the entrees were adapted from ballroom and national dances of the day. The former included the Gaillarde, Pavane, Passacaille, Sarabande and later Minuet, while the most popular national dances were Rondes, Bourrees, Farandoles, and several varieties of Branles. The stately measures of the nobles were considered suitable for tragic or dramatic ballets while the gayer peasant dances where the dancers jumped about were used in comedies and in village scenes. As the technique of ballet developed, the stage versions of these dances differed more and more from the originals

which were still danced at balls and fetes.

In 1708 a simple performance of wordless ballet was given. The Duchesse Du Maine ordered special music to be composed for a scene from Corneille's play "Les Horaces". To this music two dancers from the Opera, Mlle. Prevost and M. Balon, mimed the story so successfully as to move the audience to tears.

Francoise Prevost, who became premiere danseuse at the opera in succession to Mlle. Subligny, must have been a beautiful dancer, for Pierre Rameau, author of the "Dancing Master", first published in 1725, says of her, "All the advice which we can offer, in regard to our art is contained in one of her dances. She puts these rules into practice with so much grace, lightness and precision that she may well be regarded as a prodigy in her own sphere". As for M. Balon, he is supposed to have given his name to the combination of lightness and elevation for which he was famous, now called "Ballon".

Mlle. Prevost had many pupils at the opera, two of whom, Marie Sallé and Marie Camargo not only outshone her but were her lifelong rivals. Marie Sallé had appeared as a child dancer before going to study at the Opera in 1721, where six years later she made her debut. Sallé was a "terre a terre" dancer, so graceful that she could hold an audience spellbound, not only by her dancing but by the charm of her interpretation. She was also a very intelligent woman who was the first to realize the unsuitability of the ballet costume of the day.

At this period male dancers wore a tight fitting jacket, cut after the style of the Roman soldiers, cuirrasse-covered, with embroidery, having puffed sleeves and a great deal of drapery round the hips, which gradually developed into a sort of skirt called "tonnelet" or little cask. The tonnelet was held out stiffly by a wicker frame and was, in fact, not unlike the "tutu" worn by the classical ballerina today, though it was much heavier, béing made of silk instead of tarlatan and it was covered with flowers or feathers. On his head the dancer wore a helmet with plumes and he covered his face with a mask suitable to his role.

Women's dresses followed the fashion of the day having tight bodices and skirts so long as to allow only their high-heeled shoes to be seen as they danced, and so heavy as to prevent their ever leaving the ground, though by this time the male dancers, Dupre in particular, were renowned for their elevation. Sallé found these costumes absurd, so in 1734 she staged two ballets of her own on Greek themes at Covent Garden in which she wore white muslin draperies copied from an antique statue, without wig or mask. These productions were much admired but Sallé's ideas were too far in advance of her generation, and her suggested reforms did not come into effect for another fifty years at least.

Marie Camargo was born in Brussels of mixed Spanish and French ancestry. She was sent as a child to study with Mlle. Prevost and, though three years younger than her rival Sallé, made her debut one year earlier in 1726. Camargo was the first female dancer to be famed for her elevation, the first to perform an *entrechat quatre* and to be described as "dancing like a man". Now, though Camargo, unlike Sallé, had no talent in reforming costume, she did introduce two important changes. She shortened her skirts to the calf of her leg to let the public observe her *entrechats* and she invented and wore tight fitting panties which until her time had not been considered necessary for any dancer, but which were soon made compulsory by order of the police.

Mlle. Prevost was jealous of Camargo and shortly after her debut succeeded in getting her placed in the corps de ballet, but not for long. One evening the premiere danseur Dumonlin missed his entrance; the music played but still he did not appear. Camargo, who was one of a group standing on stage, ran forward and danced his variation most brilliantly to the delight of the audience and henceforth the corps de ballet knew her no more.

Camargo had a curious character, for though on stage she was gaiety incarnate, in private life she was sad and unsmiling and for years she left the stage because the man she loved went to the wars and she would not dance while he was in danger. Sallé danced in London as often as in Paris, but Camargo never crossed the Channel. In Paris their rivalry added greatly to the public interest in ballet and even Voltaire wrote verses describing their individual merits and the different styles in which they danced, although he was tactful enough to leave in doubt which of the two he admired more.

to be continued

Entree of the Valiant Warriors from the ballet "The Fairies of the Forest of St. Germain", 1625, also an example of the court ballet entree. From an original gouache by Daniel Rabel. Interesting to note is the fact that the second figure from the left was originally danced by LOUIS XIII.
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·books in review·

SOVIET BALLET
by Juri Slonimsky and others
published by Philosophical Library, New York
$4.75

Juri Slonimsky is a ballet critic in Moscow, and he opens this work with a "Survey of the Soviet Ballet." He has the same passion for comparative figures that many writers on the Soviet display: In Czarist Russia there were two ballet companies . . . there are now five in the two main cities, sixteen in the other capitals, and thirteen in other cities. If these various companies all put together furnish the world with as many artists as the two original companies, they will be adequately upholding a great tradition. It is not enough, however, to read in a book that a country is swarming with fine artists—we would like to see and applaud them. Mr. Slonimsky has that breathless attitude toward dance in the Soviet, as though it were something new they had just discovered. He tells of all the many dancing schools throughout the country and the amateur ballet groups. This activity is to be commended though it is nothing to be so smug about. We, too, have dozens of dancing schools in every city, town and hamlet, and hundreds of amateur dance groups, some of them doing very interesting and valuable work, but we would never make the mistake Mr. Slonimsky does of insulting our professionals by saying of an amateur performance that "The production proved to be in no way inferior to the finest professional renderings. . . . "

I have discussed the subject of the Czarist Ballet Schools with several graduates who were stars of the Diaghileff Company, and they have all explained that they entered the school at the age of six to ten, and remained there until after they started their professional careers when they were about sixteen. The schooling, they said, took them through academic work comparable to our secondary education or high school. Mr. Slonimsky says, however, that the Soviet Ballet School now gives a secondary level education, whereas the Czarist School gave only an elementary education, and another writer in the book, Peter Gusev, goes farther and says only four years of that! This is going to come as a shocking surprise to a number of fine artists who consider themselves educated past the fourth grade.

Nikolai Volkov contributed the second chapter "Traditions of the Russian Ballet" in which he slights the contribution of Europeans to Russian Ballet. It is a mistake for anyone anywhere in the world to underrate the importance and significance of his past and its contribution to his present.

No one has to convince us of the greatness of Russian dancers. We have seen many of them; and we have seen some of the stars of the Soviet in motion pictures where they display excellent technique and talent which makes us wish to see more of them. We are happy that the Soviet is continuing a noble tradition, and hope they enlarge upon it, but this book is so filled with naive propaganda that some of it is very annoying, as though the reader was a not very bright child.

When you wade through the obvious propaganda of the work, however, there is considerable data of value for future reference. It is apparent that the writers know nothing at all of what is happening elsewhere in the dance world, and they do not seem to be too well informed about ballet history in their own country.

Soviet Ballet contains chapters on **Music of the Soviet Ballet; Choreographic Education in the USSR; Folk Dances of the Peoples of the USSR; The Russian Dance; The Dance in the Red Army and Navy** and **Ballet and the Blockade,** one of the most interesting chapters in the book. There are also eleven chapters devoted to biographical sketches of dancers popular in the Soviet at the present time.

There is an index and 166 photographs of dancers and scenes which are of great interest and value in connection with the text.

*

DANSE
100 photographs by Serge Lido
distributed by Continental Book Center, New York $2.75
Pub. by Masques. International Revue of Dramatic Art. Paris, 1947.

It is very interesting that this book of dance photographs came out at so nearly the same time as Maurice Seymour's book, for they are both of equal value but show a very different technique.

Mr. Seymour's pictures are cool, precise and sophisticated, the height of professional theatrical photographs. Mr. Lido's pictures are dramatic, spontaneous, many of them passionate extensions of dance action itself.

It has been a long time since we have seen or heard much of the work of French dancers, and others popular in France. All of these pictures are not new, some of them are of the Ballet Russe company with dancers familiar to us. Most interesting, however, are pictures of those with whom we are not so familiar, the Spanish dancers and members of the Paris Opera Ballet.

Those who saw and loved the French film "Ballerina" with beautiful Mia Slavenska, and wept at the miserable farce MGM made of it as "The Last Dance" will be especially pleased to see the pictures of Janine Charrat, who played the child in the French film, and is now one of the outstanding ballet stars of France, with a great future prophesied for her not only as dancer but as choreographer.

Photos of Christian Berard and Jean Cocteau with some of the dancers are also of interest.

The pictures are of good size, and the book is paper bound. Jean Cocteau wrote a short introduction, and Roger Lannes a Homage to the Dance which is translated into Spanish and English. A purist might wish the translation had been better, but the very quaintness of the phraseology and spelling adds charm. Irene Lidova wrote commentaries to accompany each picture, also translated into Spanish and English, which add greatly to the interest and value of the work as a whole. This is definitely a book to add to any dance library.

Dorathi Bock Pierre

BALLET SCHOOL
by John Gabriel
Faber & Faber, London—42 shillings

Though not worth the twelve dollars or so they nick you for this one, it is an interesting book that indicates a new direction that can be taken in recording dances.

A quick look through the pages might give the impression that here was a great deal of photography, loads of big and little pictures, some of them rather fuzzy. Each of the smaller pictures is not in itself important as most of them are parts of series that show steps or complete enchainements.

The illustrations in the Vaganova text and in Kay Ambrose's Ballet Lover's Pocket Book do the same thing for steps alone by means of line drawings. The photographs include more pictures per movement but because of human imperfections plus the cameraman's inability to catch just the right moment, some of them are not as correct technically as are the idealized sketches an artist can draw. The series of separate pictures, however, are much more instructive than the one plate design made by the stroboscopically lighted multiple-flash camera.

The photographs are of Markova, Fonteyn and several lesser known English dancers. Besides those with instructive motives there are a number of excellent, purely decorative studies of dancers. And for the edification and delight of layman and dancer there are several well-chosen quotations from Blasis and André Levinson and a foreword by Karsavina.

Although just published, "Ballet School" was compiled in 1940 by John Gabriel, a ballet enthusiast who died in the war.

Ann Barzel

MONA INGLESBY: BALLERINA and CHOREOGRAPHER

by Geoffrey Handley-Taylor

Published by Wowser & Wiley, Ltd. London (English price: 8 s.6d)

An outline of the professional career of **Mona Inglesby** is given in Mr. Handley-Taylor's new book **"Mona Inglesby: Ballerina and Choreographer"** accompanied by 38 photographs, nearly all individual portraits in stage costume.

The dancer began at the Scala Theatre in London, at the age of five, produced her first choreography in "Endymion" at the Cambridge Theatre at 19, after lessons from three schools in London and two in Paris. The impact of war not unnaturally rocked the companies already existing in England. Their difficulties proved for Mona Inglesby an opportunity to organize her own company, which she did in 1941 after a long spell of ambulance driving. Her ambition lies in the direction of academic classical choreography; hence in reviving "as near as possible" reproductions of the famous 19th century Russian ballets. In this work she is fortunate enough to have as adviser **Nicolai Sergueff**, former regisseur and maitre de ballet in St. Petersburg. The drive of his knowledge and experience is visible in the productions to anyone who has had, as this reviewer has had, frequent opportunity of comparing present-day Russian companies in Moscow with the various colonial "Russe" companies which still continue.

Although one is glad to have this initial record of the work of the International Ballet, one feels that this important subject deserves much fuller treatment. The author is limited by his inexperience of ballet history, as, e.g., when he claims that "Twelfth Night" or "Comus" of "Everyman" are the "first ballets to have singing in them." **Diaghilew** had a version of Prince Igor ballet, with voices, generally heard only in the Opera. "Oberon" has been produced with singing; also many other works like Stravinsky's "Les Noces" (with chorus and solo voices) or Tudor's "Dark Elegies", to mention a few.

We can agree with the author's strictures, however, on the unnamed "critics" who are flayed for their biased notices against his theme. British sportsmanship is sometimes absent from some of these pseudo critics, who fill pages in magazines which purport to deal with ballet as an art, while the detached observer must conclude they are more engaged in "selling the theatre" commercially than in promoting art.

As a book there is room for improvement in text, lay-out and retouching of photographs; only the worst picture (p. 56) seems to be retouched. Most ballet photographs do need a few touches for process-reproduction. Pavlova well knew this; one would find her in her dressing room delicately pencilling over some pictures to make a better composition. There are exceedingly few men who can photograph ballet and dancers; to create, as they should, a new work of art that matches one's own memories of each ballet.

W. G. Raffé

Ludmilla Tcherina and others lend themselves to an obscure, badly jointed film version of a ballet called "Endymion" mounted by Victor Gsovsky for a new French film of great interest called "A Lover's Return" (with Louis Jouvet) ready for Spring release.

SOVIET BALLET

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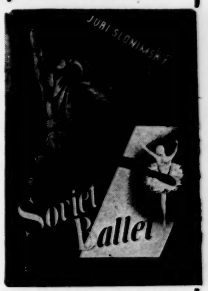

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BALLROOM PANORAMA

continued from page 30

they are taken up and danced in other regions. Witness the Rumba. Yet eventually the elaborate and spurious tends to be sloughed off, leaving the basic elements which give the dance its intrinsic value. Thus we find that wherever the Tango has any considerable vogue today there is a general acceptance of certain simple forms which give the dance both authenticity and a vastly enjoyable quality.

We hear of the "Argentine Tango" or the "French Tango", but find that even these specific names have many connotations in performance to different people. We suggest the term "International Tango" for no other reason than that this style Tango is just that — International.

DISTINGUISHING FEATURES OF THE INTERNATIONAL TANGO

The first factor which gives Tango its distinctive quality is the extent to which both Contrary Body Movement and Contrary Body Movement Position are employed.

C B M is the efficient and graceful means whereby progressive forward or backward turning movements are started or stopped. It is an important principle common to all forms of dancing and sports. Briefly, it is a twisting action of the waist muscles. This torsion can be vigorous or barely perceptible, depending upon the degree of turn we wish to make. In effect it produces a turning movement of the upper body as the free leg, moving either forward or backward finds its position for body balance under the opposite shoulder. An oppositional twist is used to halt turns, making it possible to go into straight movements or to reverse the original direction.

The use of C B M has resulted in a stylized body carriage known as C B M P, which produces a slight crab-wise effect in movement. In forward movements, for instance, the upper body is maintained in a position turned very slightly to the left, as though leading with the right shoulder and hip. The accomplished feminine partner moves backward as though leading with left shoulder and hip.

The second distinctive characteristic of the Tango is the manner of foot placement. The moving foot skims close to the floor, and the step is taken in a manner resembling a soft, cat-like walk. The foot does not glide into position as in the Waltz and Foxtrot.

The third distinguishing feature of the Tango is the general use of short Basic Rhythmic Units which are almost never danced in reverse pattern. Strictly speaking, these units follow a rhythm of Quick, Quick, Slow, but because they are not reversible, single walk or "link" steps are used with them to produce continuity of action and transition from one unit to another. Thus the units as most frequently danced become step rhythms of Slow, Quick, Quick, Slow, and occupy a measure and a half, or three beats. This is the form in which they are used in the accompanying travel pattern. The prevalence of three-beat units which cross the bar of music makes it obviously difficult to reduce the Tango to a series of eight-count phrases, as many dancers seem to feel is necessary. The average dancer makes little or no attempt to phrase in the Foxtrot and it is no more necessary — and far less practical — to phrase the odd-beat rhythms of the Tango.

In addition to single link steps occasionally two and preferably never more than three link steps are used to make transition from one basic Quick, Quick, Slow unit to another. Link steps may be taken forward, backward, or to either side.

Reviewers' Stand

continued from page 11

VALERIE BETTIS AND COMPANY — with DUNCAN NOBLE
NEW YORK TIMES HALL
December 28, 1947

Valerie Bettis is just about the finest female dancer on the concert stage today. She has the kind of technical range that makes other dancers clutch at their bars in desperate envy. She has the fiery temperament to make Bankhead and Anderson retire and take up tatting. She has enough charm and brilliance to lend excitement to negligible choreography.

And the latter she was called upon to do quite often in this concert. For Miss Bettis' choreographic development has by no means achieved a level of consistent maturity. For every "Desperate Heart" in her past repertoire there were trivial works like "Theatrics," and "Salute," and "Southern Impressions." For every "Yerma" in her current repertoire there are experiments like "Status Quo" and "Figure '47."

Unlike most young dancer-choreographers, she is clear, she is inventive, and she handles a group with a fair amount of facility. But her thematic material is either unimportant, as in the case of two brand new works, "In Transit" and "Figure '47." Or, as in the new group work, "Status Quo," her development of the theme is naive and immature.

If this were the case in all of her works, there would be cause for worry, for it would irreparably damage her creative output and soon consign her to the category of non-composing virtuoso dancer. But "Yerma" shows her to be a sensitive and thinking person who has something to say choreographically, and says it with beauty and simplicity when she imposes sufficient intellectual discipline upon herself.

Why is "Yerma" superior to her newer material? It has a definite and profoundly moving theme — the unfruitful marriage of Juan and Yerma (inspired by the Garcia Lorca play of the same name). It has a definite point of view — compassion for Yerma's plight. Above all, it has a definite and highly appropriate movement style — sturdy, primitive, and direct. In other words, "Yerma" is a whole theatre piece, carefully thought through in all its facets and danced with humility and sincerity by Miss Bettis as Yerma. Duncan Noble as Juan, her husband, and Doris Goodwin as the fruitful woman.

Unlike "Yerma," "Status Quo" is rambling and pretentious. It follows the misadventures of an idealist (called The Sucker) as he comes to grips with the false gods of modern civilization. He meets a bitter end after encountering Go-Getters, Man with Money Bag, Man with Newspaper, Miss Get-All, and their subsequent metamorphoses into the symbols of contemporary decadence — the "Torso" with Roses (Doris Goodwin), the "Chassis" with Legs (Susan Scott), the "Face" with Tresses (Eleanor Boleyn), the "Bicep" (Eddie Pfeiffer), the "Chest" (Eddie Howland), "Swivel Hips" (Saul Bolasni), and the "Body" with Everything (Valerie Bettis).

The piece has been costumed by Saul Bolasni, sports a lively score by Jacques de Menasce, but wanders at random through the realms of satire, irony, and downright slapstick. There is very little contrast among the characters, only Miss Bettis's role being carefully delineated and performed in highly stylized fashion. The poor idealist, who should be the focal point, is left to shift for himself or is overshadowed by Miss Get-All (also Miss Bettis). And the fault is not in Mr. Noble's dancing, but in the careless way in which the character has been conceived by the choreographer.

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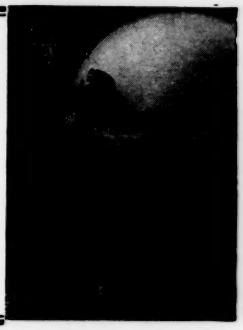

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"In Transit," a duet for Miss Bettis and Duncan Noble, is nothing more than a sprightly, expertly danced tidbit. And "Figure '47" reminded us both in mood and in its madly racing musical score of Iris Mabry's "Dreams." Both deal with the frustrating pace of contemporary life, but "Figure '47" appears much more improvisational in character.

Paul Benet, Jacques de Menasce ("Status Quo"), and Johnny Mehegan ("Figure '47") assisted at the piano.

REGINALD AND GLADYS LAUBIN
NEW YORK TIMES HALL
December 29 and 31, 1947

Three kinds of people usually study American Indians — scientists, sociologists, and artists. And each emerges with a necessarily one-dimensional picture, which, no matter how interesting, does not move us far from our fourth-grade ignorance.

We should therefore, be deeply grateful to **Reginald** and **Gladys Laubin.** For theirs is a completely three-dimensional conception flavored with their own considerable personal charm and warmly human outlook.

They are a delightful couple. He is tall, bovish, and earnest. And she is tiny, modest, and equally earnest. Clad in exquisite authentic costumes, they talk about their life among the Indians (They are honorary members of the Hunkpapa division of the Western Sioux, or Lakota tribe) in a pleasantly informal manner, and dance, sing, and play their percussion instruments with artistry.

The program came alive because their focus was not on the outside looking in, but just the reverse. Consequently, whether they shared an Ancient Social Dance with Mr. Laubin bravely leading and Mrs. Laubin following sweetly in his footsteps — or when Mrs. Laubin performed her Sun Dance solo with a slender whistle playing counter rhythms to Mr. Laubin's drum accompaniment — or when he skillfully acquitted himself of the virtuoso gyrations of an Ottawa Hoop Dance — one sensed not only the outward beauty and inventiveness of the dances, but the spiritual depth that had engendered them.

This reviewer, for one, felt just a little contrite that we have always turned our eyes to the Hindu culture for gesture language, when such a well developed one exists right close at hand . . . and to far off lands for percussion effects and unusual chants, when our own country holds so much.

LA MERI AND THE EXOTIC BALLET
NEW YORK TIMES HALL
December 27, 1947

La Meri and her not very exotic **Exotic Ballet** made their Broadway bow in a program of familiar works.

As usual, Madame La Meri took great pains with the externals and provided attractive costumes; varied, if not very subtle lighting; visually interesting action; an astute sense of timing; and libretti with a definite story-telling quality. But when all these convey more than the actual dancing, something is wrong.

And something definitely was wrong with "El Amor Brujo" (set to well known De Falla excerpts). There were the usual gypsy ingredients — jealousy, superstition, rage, and passionate love. But they all appeared in the plot and never seeped into the dancing. La Meri and her company were very much concerned with the outward manifestations of Flamenco dancing — the taconeo, the high, drawn back elbows, the contorted face, the snapping fingers. But these emanated from timidly disciplined bodies and so became mere ornamentation, leaving the plot to sail along by itself. Only **Lillian Rollo** as Lucia, the flirt, and **Richard Cressy** as the spectre, substituted dancing for posturing.

They all seemed to be more at home in the Hindu idiom, but here again the emphasis was on story rather than on refinement of technique. The ballet, "Gauba's Journey to Paradise," is the amusing tale of a poor temple gardener who almost gets to heaven on the tail of a celestial elephant. At the outset, the gesture vocabulary for the dance is explained by La Meri in a "gather round, children, and listen to my tale" style. It was pleasant, as La Meri always is when she talks, but unnecessarily detailed. The time is past when La Meri need assume such total ignorance on the part of her audience.

"Gauba's Journey" was projected with considerably more enthusiasm than "El Amor Brujo." Richard Cressy made a charmingly naive gardener sorely beset by his nagging wife, energetically portrayed by **Rebecca Harris.** La Meri was, of course, in her element, clowning unrestrainedly albeit delightfully as the Celestial Elephant. Minor roles were taken by **Lillian, Edna Dieman, Peter di Falco, Marilyn, Eleanor Oliver,** and **Patricia Penn.**

Although we enjoyed "Gauba's Journey," and should be satisfied at that, we could not quite reconcile its informal, almost farcical character with our own rather respectful conception of Hindu dance — even comic dance.

The program closed with La Meri's solo interpretations in Hindu gesture language of "Silent Night," "Holy, Holy, Holy," "Eli Eli," and "The Creation," in which we fail to find any real value, pedagogically or artistically.

Sally Friefeld and George Philcox dance Kujawy Tancuja, a suite of three Polish dances to original folk melodies of Poland in their forthcoming New York Recital.

CHOREOGRAPHERS' WORKSHOP
STUDIO THEATRE
January 4, 1948

Personifications of Greed, Sex, Irrationality, and the Dark One (perhaps presenting the barrier between the conscious and the unconscious) had a free-for-all in the minds of a husband **(Robert Josias)** and wife **(Ellen Wimmer).** After whipping themselves into a fine state of orgy, they were abetted by the husband, who chased madly after Sex (naively portrayed by **Marjorie Plohr**). Finally husband and wife entered upon an esoteric apache dance. This was the pretentious but formless framework of "Suspicion" by Ellen Wimmer with music by M. M. Martin.

As a choreographer Miss Wimmer has much

to learn, for she was completely snowed under by her complicated theme. Her characters were not treated as members of a whole pattern, but as soloists performing endless and for the most part, meaningless fragments devoid of group feeling. There is no point to composing for a group, if one is to ignore all the possibilities that make it so much more exciting than solo composing.

The first two sections of **Eleanor King's** "She" came as a rather wonderful surprise. They were exciting, highly original, and full of possibility. The first, called "The Mothers Create," was a duet of the birth process set against a chorus of women. Far more daring and dramatic than **Antony Tudor's** treatment of the same theme in "Undertow," it was slow paced, earthy, almost brutal, yet profoundly moving. Unfortunately, however, the chorus of women was composed of amateurs whose technical ineptitude prevented them from giving full value and strength to Miss King's rich and dignified choreography. The two solo parts were taken by Miss King as the mother and diminutive **Martha Coleman** as the One to Be.

The freedom-hunger of adolescence was poignantly brought to the fore in the second section, called "The Mothers Possess. The tight, satirical pattern of the chorus of women, the timidly frantic attempts of the adolescent **(Gladys Eilo)** to break away, and the final terrible victory of the Mother (again Miss King) showed clearly that Miss King can, on occasion, produce theatrical dance of surprising maturity. In fact, these two portions certainly warrant restaging with experienced dancers, attractive, decently fitting costumes, and original music, instead of the recordings of Bernstein's Jeremiah Symphony, which is a bit too lush.

Miss King also contributed a supposedly comic number to the program. Called "Tempest on Olympus," it attempted to satirize the irrational doings of Jove's household. The theme is far from new, and Miss King gave it a painfully heavy-handed treatment that substituted length for inventiveness and clumsy antics for wit.

It is too bad that Miss King must soon resume her residence on the West Coast. For she sorely needs advice and discipline of an experienced and understanding artist like **Doris Humphrey** — advice to help her realize her strangely uneven talent — discipline to help her control the rough spots that carry some of her works so far out of focus.

Last year **Frank Westbrook** composed a series of "Waltzes for the Theatre" that were charming. This year he has continued much in the same vein with "The Lovers' Wood," a group of madrigals. And because they are in the same vein, they seemed less charming. Neatly costumed by Florence Lamont and warmly danced by **Robert Herget, Emily Frankel,** and **Bill Bradley,** the madrigals were competently, even gracefully constructed. They had a smooth, flowing line and a neat sense of phrasing. But the narrative in the program notes was in no way carried out in the dances, nor could we discern much difference in shading among the sections. It might be well in the future to eliminate the program notes (which obviously translate the words being sung on the phonograph) and let the dances stand simply as extensions of the music.

MARIA TERESA ACUNA and JUAN de LEON
YM-YWHA
January 4, 1948

Mischief must have been afoot during the intermission of this concert, for the first half literally sparkled, and the second half petered out noticeably. This sharp schism derived to a large extent from the grouping of the numbers.

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At the beginning, Miss Acuna and Mr. de Leon (or Lyons, depending upon which publicity material you happened to see) concentrated on traditional and regional forms. There was Miss Acuna's warmly feminine "Valenciana" sung in a high light voice reminiscent of **Argentinita's.** There was the exquisitely costumed "Figurines of Malaga" (Malaguenas) by both dancers; the trivial but charming pantomime-duet of Largarteranas; Miss Acuna's dashing "Tango Zapateado" from Cadiz, with heel work that would put many a masculine dancer to shame; and finally a bubbling jota series with Miss Acuna performing a jota solo (Viva Navarra) that succeeded in transforming this ordinarily bouncing peasant dance into a thrilling virtuoso accomplishment, without loss of its authentic flavor.

By this time it had been pretty well established that **Maria Teresa Acuna** was the star of the occasion. She is so pretty that even coyness becomes her. And she is diminutive, neatly built, and withall a faultless executant. Her castanets purr, and chatter, and scold with complete sensitivity to the every nuance of rhythm and mood. Her taconeo is equally brilliant. And she handles her torso with agility and elegance.

A close second to Miss Acuna in virtuosity and musicianship was **Carlos Montoya,** the guitar soloist. We haven't heard Mr. Montoya since the days of Argentinita, and it so was truly a pleasure to listen to his richly vibrant playing once again.

Perhaps in less august company **Juan de Leon** would have made a stronger impression. He partnered Miss Acuna gallantly and with pleasantly unassuming dignity, and he displayed a better-than-average knowledge of Spanish technique and style. But his dancing lacks sharpness and intensity of attack. By way of detail, his castanet technique is fairly expressive, but his taconeo lacks ease and clarity.

If the first half of the program earned a full-throated "ole", the second half fell into the "ho-hum" category. Mr. de Leon contributed two so-called modern dances from the James Lyons part of his career. They proved to be pointless concoctions of decorative movement that looked as though the titles had been applied after the dances were composed. And Miss Acuna's endlessly sinuous "Odalisque" to the inevitable Ravel "Bolero" added nothing to her stature as choreographer.

The program ended with a Flamenco section completely beyond the range of both dancers. Flamenco dancing is so different in basic approach from other forms of Spanish dance that it would seem only specialists like **Carmen Amaya** can give it the fierce, proud brutality it requires. Miss Acuna's delicacy and Mr. de Leon's gallantry could not be completely submerged in this exacting style. The result was proficient, but tepid.

Doris Ortiz supplied occasional spots of song and dance, but her contributions were too brief for fair evaluation. And Pablo Miquel gave enthusiastic piano support.

Special commendation is due **Amalia Fernandez, Emilio Garcia,** and **Ernesto** and **Edith Lutyens** for a dazzling array of authentic and theatricalized costumes.

(continued on page 46

Maria Teresa Acuna in aerial moment of an Navarese Jota.

Via the Grapevine

continued from page 8

on at his new address, The Osborne, 205 West 57th Street. Miss D is doing business at her usual stand on 34th Street and is (like how many others?) looking for an apartment, preferably fireproof. In the meantime, we hear she is nesting in an old oak tree, not fireproof, the only place available in New York, according to the most recent statistics. Anybody having information about available flats may communicate with her at 520 West 34th Street **(joke)** . . . We have it on absolute authority that the word **"ovation"** will be excommunicated from all copy appearing in forthcoming issues of **Musical America.** The same ban applies to the expression (you should excuse it) **"capacity audiences".** May as well expect some critics and reporters we know to write without fingers, but they are sure to find some choice substitutes, no doubt. Musical America has taken a new lease on life and policy with the accession of its new editor, **Cecil Smith,** formerly with Theatre Arts Magazine, currently still associated with New Republic as critic . . . Dancers and those who love dance should get hep to the fact that the **Music Division** of the **New York Public Library** (central library) harbours a dance collection and a recently born dance division presided over by a young lady with the light of a mission in her bright, blue eyes; we mean **Genevieve Oswald,** whose formidable energy and imagination have created a rich mine for the inquiring student and dancer. Too few people know about this invaluable service offered by the Library and the intrepid Miss Oswald.

Those interested in exhibitions of rare illustrative material on the dance may find it in this division of the Library, where they will be mounted and changed weekly. The entrance is via room 84, 42nd Street side.

Miss Oswald has collaborated with **Walter Terry** of the Herald Tribune in the arrangement of a lecture series to be given six consecutive Sunday afternoons at the Library, entitled **"Dance and its Allied Arts".** Admission is **FREE;** the lectures will be held every Sunday at 4:00 P.M. in Room 213; the schedule is as follows:

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February 22 **Jane Fiske** "Dance and Costume"
February 29 **George Chaffee** "Dance and the Visual Arts" —
March 7 **Ann Barzel, Dwight Godwin** "Dance and the Motion Picture".

*

Dance critic-lecturer-house builder **Walter Terry,** who built his own on a hill in New Canaan, Conn. and isn't sorry he did it, finally learned how to handle an axe in chopping wood for his house without lopping of a leg in the process. Lot of people we know might do well to follow suit, not with the axe, the building on a hill, providing you can get one to build on.

*

Don Saddler, who replaced **Paul Godkin** in "High Button Shoes" is to stage a ballet for the Spring season of the Ballet Theatre at the Met . . . **Felicia Sorel** has been mushing it out to the Paper Mill Playhouse, putting on the dances for "The Student Prince". She calls this one the Ice and Storm version . . . **Grant Mouradoff** will go to Egypt, there to form a concert group to tour the Near East and Europe. He couldn't have picked a more apt historical moment nor spot for the viewing of history's latest "holy"

continued on page 47

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and Andre Eglevsky
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Lillian Moore
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Fernand Nault
Vera Nemtchinova
Yeichi Nimura
Sono Osato
Doreen Oswald
Ruth Page
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Paul Petroff
Marc Platt
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Tatiana Riabouchinska
Cynthia Riseley
Jerome Robbins
Bill Robinson
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Lubov Roudenko
Donald Saddler
Katharine Sergava
Ted Shawn
Mary Jane Shea
Sybil Shearer
George Skibine
Mia Slavenska
Anna Sokolow
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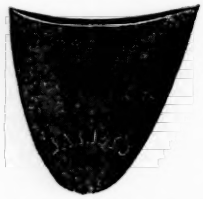

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continued from page 44

CHOREOGRAPHERS' WORKSHOP
STUDIO THEATRE
JANUARY 11, 1948

If someone asked us to suggest a valid composing criterion for a novice choreographer, we would, almost without hesitation, say, "Clarity." By that we do not mean that the story or basic theme of a dance be immediately and completely apparent to every member of the audience. That would be the clarity of a nursery jingle as opposed to a Mozart symphony — or Edgar Guest as opposed to Elliot.

Under the guise of clarity we ask that the choreographer understand his subject and his relationship to it thoroughly. Since most art forms are emotional in origin, the composer must have raked through his emotions with an intellectual fine-tooth comb to make them absolutely clear to himself and subsequently to his audience. For every work, no matter how deeply personal in origin, must establish some point of contact—some means of taking hold of the audience—if only to jog it from its lethargy. Somehow it should say, "I may not be entirely clear to you now, but I'm challenging enough to be seen again and again. And I shall reward your zeal with greater insight."

With this as a yardstick, we set forth to measure the offerings in the latest Choreographers' Workshop concert, and found them to be distributed on all sides of the absolute.

Let's dispense with the murkiest first—**Jerome Andrews'** "Wind of Torment." Mr. Andrews' trouble seemed to be that he couldn't make up his mind between two girls (**Jane Krane** and **Beatrice Stronstorff**). And so he suffered and suffered, abetted by copious contractions, mad dashes across stage, staggering entrances, and noisy falls. Since no basis for the torment had been established, and since Mr. Andrews' emotional outburst never did transcend the limited range of an extremely personal experience, one soon lost interest in his neurotic rantings. It is strange that Mr. Andrews has absorbed so little feeling for dance architecture from his very sound background with Martha Graham, Charles Weidman, Hanya Holm, and Ruth Page.

From complete obscurity the program progressed to the clarity of platitude in **Henry Schwarze's** "The Rose-Bearer." Mr. Schwarze encountered the same pitfall in his treatment of "Der Rosenkavalier" as did Anton Dolin earlier this season in his version of "La Traviata." Both arranged unimaginative pantomime synopses of opera libretti with dance movement as embellishment, rather than motivating force.

While there is no reason to take exception to the basic principle of transcribing an art form into another medium, it must be done with great skill, or nothing is gained from the change. "Der Rosenkavalier," with its delightful "dancey" music and its comedy offers good material, but Mr. Schwarze's conception was inferior both in plot development and characterization to the original.

There was something a little naif about expecting a character like the princess to undergo a complete and complicated emotional development within the brief span of a ten or fifteen minute divertissement, and although **Trudy Goth** brought sincerity to the role, she could do little more than sketch the outward manifestations of change. **Peggy Campbell** as Sophia did manage to contribute some very sprightly and proficient dancing to the hurried proceedings. And Walter Gerson's costumes showed imagination on a limited budget.

Because of their structural formality and clarity of mood, the pre-classic dance forms (in this case derived almost consistently from actual or suggested sources in Louis Horst's valuable book) make excellent material for student-dancers to use in cutting their choreographic teeth. And the Sarah Lawrence College Dance Group under the direction of **Besse Schonberg**, approached them quite boldly.

Of course, how much of this boldness emanates from the girls themselves, and how much is generated by their mentor, it is difficult to ascertain. The tendency to rely upon sudden shifts in dynamics for theatrical variety and angular, off-balance effects in lieu of lyricism, was too general to be a matter of chance.

Jane Binney injected genuine humor into her "Gavotte," and **Marcia Gold** showed a nice feeling for design in her "Bourree" for seven dancers. And the over-all impression was of a solidly academic framework liberated by a youthful, completely modern approach.

Ann Barzel

The trio of dancers from Chicago who performed Jerome Andrews work "Wind of Torment" for Choreographers Workshop: Jane Krane, Beatrice Stronstorff and Jerome Andrews.

A very young artist with a choreographic language all his own is indeed rare, and so we hail the Workshop debut of **Norman Maxon.** On the basis of one work, we don't care to make rash statements and then spend the remainder of our critical days munching our words, so let us be conservative and say that Mr. Maxon shows tremendous promise. He shows promise because in this dance at least, he had something definite and valid to say, and he said it with conviction and often with beauty.

The dance is a trio called, "Threshold." It is a diatribe against the silver cord told in terms of the struggle of a sensitive youth to escape from a dominating mother-image love affair and take refuge in a young love. The two women, portrayed respectively by **Marian Shapiro** and **Bonnie Merritt,** were not mere symbols, but very definite and human forces in the plot. And both they and Mr. Maxon danced with a kind of youthful intensity that rendered their lack of theatrical experience of little importance.

The movement style flowed from a natural, almost innocent logic that reminded us of the unconscious grace and emotional sincerity of Edna St. Vincent Millay's early lyrics. For his relationship to the old love it was taut and concentrated. For the new love it was delicately gauche and light textured. For the whole dance it was uncluttered and always secondary to the demands of the dramatic thread. What more could one ask of a young dancer who seems to have such strong choreographic ability that he has not yet developed the fluidity of movement to keep pace with it?

Camilla de Leon caught the essential quality of the piece with sympathy and contributed a warm piano score, which she also played.

war . . . The Metropolitan Opera's first important ballet of the 1947-48 season was unveiled at a Christmas matinee, during the colossal snowstorm of the 26th of December. It was a little snowed under, but not by the storm. Principals **Marina Svetlova, Edward Caton** and **Leon Varkas,** in the order named, fared well enough in **Boris Romanoff's** ballet "A Midsummers Night's Dream" but the antics of the ballet, with minor exceptions, were better set in a nightmare than a dream involving Titania and Oberon . . . **Transatlantic Arts, Inc.** is the publisher of a set of eight miniature books, each devoted to a specific ballet, with its background, anecdotes about it, commentary and drawings in line and colour, an interesting collector's item. While their appearance is such as to suggest their direction at children, the contents are definitely on the adult level. The ballets in the miniature library include **The Sleeping Princess, Petrouchka, L'Oiseau de Feu, Le Chapeau Tricorne, Swan Lake, Giselle, Boutique Fantasque and Coppelia.** This collection is by **Sandy Posner** and **Marion Robertson** (out of **Cyril Beaumont**) with illustrations by **Joyce Millen** and costs $6.00 . . . One of the best volumes of dance photographs in action to appear in many years is the new **Constantine** book, **"SOUVENIR de BALLET"** at **$12.50,** with text by **Lydia Landon Grandier,** published by **Hester & Smith, San Diego.** Comparisons are tasteless, but this book bears out a theory that dancers should be photographed in action to do them any justice as dancers, a theory easily underscored by comparison with other recent volumes of dance photos which lack the vitality and excitement to be found in the **Constantine** book. Some of the 140 performance pictures suffer from the usual liabilities of photos taken under adverse conditions from prompter's boxes, the wings, hanging from the chandeliers and flies, etc., but all are as good a record of a decade of American ballet history as any verbose tome published, much better in fact. Each photo is accompanied by brief explanatory text and data on the ballet involved. Dancers range from the famous to the unknown and there is an abundance of **Markova, Toumanova, Slavenska** (a favorite), **Baronova, Eglevsky, Essen** (another favorite), **Youskevitch, Eglevsky,** indeed, the whole gamut. You name them. The layout and typography of the book, its handsome paper and the wholly successful engravings make this book a desirable one for those who are interested in a photographic record of an exciting decade in American ballet.

*

Stravinsky considered for the first time solely as a theatre composer is the subject of the triple issue soon to be published by **Dance Index.** The issue was guest edited by **Minna Lederman,** for many years editor of Modern Music, a magazine. Of special interest is chapter by **George Balanchine** entitled "The Dance Element in Stravinsky's Music" . . . **Nathaniel Buchwald** has contributed an illuminating article called "Jewish Dance in America" published by Jewish Life in its February issue. Mr. Buchwald evaluates the strides made by Jewish artists in creating an deliberately Jewish art form. He pays tribute to artists like **Benjamin Zemach, Lillian Shapero, Hadassah, Dvora Lapson, Katya Delakova** and others . . . Along these lines, the newly formed Jewish Dance Guild, three months old and the sponsor of two performing units, the Youth Workshop and the Folk Dance Group, is developing professional dancers and choreographers in its bosom and endeavouring to raise the standard of artistic achievement in Jewish culture. Affiliated with this organization are dancers such as **Pearl Primus** and **Anna Sokolow,** who are planning to do choreography for the two groups. **Fred Berk** and **Katya Dela-**

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MARTHA GRAHAM under ANTA Sponsorship

American National Theatre and Academy, the lessors of the Maxine Elliott Theatre, have arranged to turn it over to Martha Graham and her company for a season in February, from the 17th to the 29th for fourteen performances. This Broadway engagement will positively not be extended because **Erick Hawkins,** leading male dancer, and his own company, leave on a tour of the mid-western states on March 1.

New York will get its first view of "Night Journey", the new work by Martha Graham, commissioned by the Elizabeth Sprague Coolidge Foundation and performed only once last May at the Symposium on Music Criticism at Harvard University. The ballet has a score by William Schuman, and will be conducted, as will the entire repertory, by **Louis Horst,** musical director of the Graham Company.

Miss Graham will be seen in all her important dance roles. Her company consists of **Erick Hawkins, May O'Donnell, Pearl Lang** and **Yuriko,** featured artists, and **Mark Ryder, John Butler, Ethel Winter, Robert Cohan, Helen McGehee, Joan Skinner, Stuart Hodes, Dorothea Douglas, Natanya Neumann,** and a newcomer, **Dale Sehnet.**

In addition to the works of Miss Graham, "John Brown" and "Stephan Acrobat" two works of Mr. Hawkins and one of Yuriko's, "A Tale of Seizure" will be staged.

*

DANILOVA Dances GISELLE

As rumored some months back, **Alexandra Danilova** will dance her first **Giselle** since her appearance in America in 1934. This event will take place on February 24, at the New York City Center, where Ballet Russe de Monte Carlo moves in for a **four week season beginning February 15.**

This revival for Danilova, the return to the repertory of the Monte Carlo company of "Coppelia" and the presentation of one new work, the **"Billy Sunday"** ballet by **Ruth Page** constitute the highlights of the approaching season. **"Billy Sunday"** will be danced by Danilova and **Frederic Franklin** in the leading roles, with Franklin as the famous Baseball Evangelist. Composer Remi Gassman and Chicago Times' reporter Ray Hunt have supplied the ballet's original score and dialogue.

*

EGLEVSKY and DOLLAR Rejoin Grand Ballet de Monte Carlo

Andre Eglevsky and William Dollar sailed on the S. S. America a few weeks ago to rejoin the Grand Ballet de Monte Carlo of the Marquis George de Cuevas. Eglevsky, after spending the holidays at home, goes back to his position as first dancer of the company; Dollar to its ranks as ballet master.

Previous plans laid for the company have been somewhat altered. It is scheduled for another Paris season to begin March 1 at the Theatre des Champs Elysees, after which it will return for a season to its home base in Monte Carlo.

*

Once again the Spanish Refugee Appeal—Joint Anti-Fascist Refugee Committee was given a benefit by the local dance world in a gala dance recital held at the Ziegfeld Theatre on January 25. **John Martin** was again **M. C.** and program arranger. Dancers who gave their services to this cause were **Martha Graham, Charles Weidman,** who gave a first performance of his new ballet "Panamic", **Nadine Gae** and **Peter Hamilton, Rosario** and **Antonio, Jose Limon, Mata** and **Hari, Sophie Maslow, Jane Dudley, William Bales** and **Antonia Cobos.**

Not only the performance by these many artists but the funds donated were colossal.

The Commitee's address is 192 Lexington Avenue, for those who care to contribute to this humane cause.

Baird Hastings, director of the Salle Vital in Paris, observes MARY JANE SHEA in rehearsal.

*

Nell Dorr is the producer and **Arthur Kleiner** of the Museum of Modern Art the composer of the score for the film **"Singing Earth",** danced by **Kurt** and **Grace Graff,** who are the choregoraphers of the piece. They are supported by their group in this film, which will be distributed widely to colleges and other artistic-educational groups . . . There is something rather offhand and casual about the way the ballet sequences in the French film "Le Revenant" (released here as "The Lover's Return) were handled. Apparently the direction thought it hardly worth while to let the ballet unscreen its course. No matter what worth the **Victor Gsovsky** ballet **"Endymion"** had before it reached the cutting room floor, on the screen the few, disjointed views are hardly worth bothering with, except as a background for the beautiful **Ludmilla Tcherina,** a dancer given to many coy airs and conventional ballerina mannerisms. The film itself is clever and bitter, even though its fundamental thesis is as full of flaws as a sponge is full of little holes . . . The **14th ANNUAL NATIONAL FOLK FESTIVAL** will be again held this year in **St. Louis** at the **Opera House** on **APRIL 7-8-9-10.** Groups which plan to attend should get in touch with **M. J. Pickering** of the St. Louis office, at **Room 320, 511 Locust St., St. Louis 1, Mo. BEFORE March 1st,** as data for the printed programs must all be in by that date . . . Among the dancers left in the cold by the ill wind that chilled "Bonanza Bound" in its tryout were **Richard Reed, Allyn McLerie, Barbara McCutcheon, Rosa Rolland.** This is the first musical with which **Jack Cole** has associated which flopped. Critical and public opinion in try-out towns unanimously asserted the dances were the only things worth seeing in the snow . . . **Martha Graham** is quoted in the house organ of a local theatre group as saying in class, among other things, that:

Second position, the stance from which we spring, is the oldest known war position;

The human arm was the first fence;

In fainting, life leaves the feet first;

Circular staircases were made so a man could ascend backwards leaving himself free to defend his castle;

The first jump happened when a man felt himself too strong to remain on the earth.

These and other well known, but little expressed facts and sentiments are expressed in Miss Graham's classes. She is also quoted as saying that her interest in movement stems from her father, a neurologist. He had told her that movement discloses a person's essential quality, his state of happiness and health.

"For that reason," she said, **"teaching dancing is a great responsibility. In my class it is the individual I am after. In the theatre one**

doesn't dance to three thousand people but to only one. I conduct my class as if there were only one person in it."

CHARLES WEIDMAN and his company are touring the country in February, March and April, preliminary to an appearance in New York late in April. The itinerary for February, March and April, is as follows:

February	2-3	St. Louis, Mo.
	5	Cedar Falls, Iowa
	7-8	Chicago, Ill.
	9	Milwaukee, Wisc.
	11	Minneapolis, Minn.
	12	Duluth, Minn.
	14	Omaha, Neb.
	16	Denver, Colo.
	18	Logan, Utah
	19	Reno, Nevada
	21-22	San Francisco, Cal.
	24	Santa Barbara, Cal.
	26-29	Los Angeles, Cal.
	29 (mat.)	Pasadena, Cal.
March	3	Salt Lake City, Utah
	5-6	Texas City, Tex.
	7-8	New Orleans, La.
	10	Knoxville, Tenn.
	11	Hampton, Va.
	12	Richmond, Va.
	15	Charlottesville, Va.
	17	Baltimore, Md.
	18	Wilmington, Dela.
	19	Trenton, N. J.
	22	Cedarhurst, L. I.
April	8-16	Ohio, Indiana, Ill., upper New York State . . .

The company numbers ten, including principals, plus a stage manager and pianist.

Alicia Markova and **Anton Dolin** will tour the Far East. Their tour begins in Honolulu on March 30, where they will give three performances. From Hawaii they will fly to Hong Kong, Manila and Singapore, for another month. They are the first artists to tour the Far East since the beginning of the Chinese-Japanese war in 1937. They are making the tour under the direction of A. Strok, although still under contract to S. Hurok . . . **Sonja Woijikowska** has been dancing at the Samovar, a night club in Montreal . . . Recent revue at Radio City Music Hall boasted an interpretation of Ravel's popular "Bolero" with choreography by Florence Rogge, danced by **Margaret Sande**, prima ballerina and **George Tatar**, distinguished Hungarian dancer, and the corps de ballet of eighty six dancers . . . **Rosario** and **Antonio** could be re-named the Perpetual Motion Kids, rather than the Kids from Seville, if their pace is any token. Always working or on the move. They returned from a European tour just before Christmas and went into the next show at the Roxy . . . Sculptor Ernest Durig exhibited figurines and busts made of Met dancer **Leon Varkas** at a show at the Pierre on January 14th . . . "Zipporah" is an antique Biblical name meaning "Bird", which **Miriam Marmein** has adopted for her pet name.

INSTALLATION OF NEW OFFICERS OF D.E.A.

As time did not permit the installation of the newly elected 1948 officers and directors of the **Dance Educators of America** at its November meeting, this function was observed on January 25th at the Hotel Astor. Elected to serve in 1948 were:
Edith Scherer, President
Earl Atkinson, 1st vice-President
Louis Crescente, 2nd vice-President
Frances Gudie, 3rd vice-President
Thomas E. Parson, Secretary-Treasurer
Frank Howell, Sergeant-at-Arms.
The five directors to serve one year are:
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The **Ballet Guild** of **Little Rock, Arkansas,** which was founded by **Eloise Wilmot Haynes** in 1946, is now in its second year. It is the kind of local ballet theatre which is doing so much to make friends for ballet outside the great metropolitan centers.

This year the Guild, which sponsors a company of ten dancers and musicians, lists its program, as follows: The Nutcracker, Les Sylphides, Carpriccio Espagnol, Swan Lake, Pas de Deux Classique, Symphonic Variations, Roumanian Fantasy, En Noir, Snowbird, Grande Pas de Trois and The Three Cornered Hat. The company will be augmented by several new dancers, some of whom are coming from outside the state to work with the Guild because this dance group has provided mid-western dancers with a healthy, artistic outlet for their talents. **Auditions will be held in the late Spring** for dancers in the state who are interested in joining the Guild.

The Toussaint L'Ouverture Society of Hunter College of New York City was the sponsor and producer of a play called "Sheer Fantasy" given at the Little Theatre of the College on January 16th. It sported a score by Elain Matthews, a music major and choreography by **Daisy Phillips.** Miss Phillips shows promise of originality and humour as a choreographer, implicit in the many group dances arranged by her, in the calypso, eastern, primitive and modern interpretive genres.

The syllabus of the World's Ballroom Dancing Congress to be held at the Winter Gardens, Blackpool, England from April 25 to May 1, 1948 state that it is open to all teachers of dancing, assistants to teachers of dancing, professional dancers and ballroom managers and their assistants throughout the world. The Congress is NOT open to amateurs. The Congress will provide, among other attractions, opportunity for teachers to brush up their knowledge of the technique of the English style and to learn how to use that technique to create an artistic dance.

The **School of Dance Arts** in Carnegie Hall has added to its curriculum a course in music to be taught by **Herman Berlinski,** the course to consist among other things of the history and appreciation of music, with special consideration of the history of music for the ballet. Classes will have a limited amount of students grouped together according to age.

GERTRUDE LIPPINCOTT made her official appearance at Hamline University in St. Paul on December 16, 1947. On this program she presented new works, including "Pavana" (Gilbert), "Pastorale" (Poulenc) and "Dance of Dedication" (Nowack).

Miss Lippincott's students appeared in a demonstration of modern dance at the University on January 14 and at the YWCA in Minneapolis on January 15. She has severed her connections with Hamline for the year and will choreograph a new work for the Choreographers Workshop, to be presented on February 15 at the YMHA in New York. The title of this group work is "Dance of Dedication". She will continue her Mid-West tour on February 26, when she will appear in a solo concert and give a master lesson at Southern Illinois University in Carbondale.

A trio of Spanish dancers which has been touring the country: Tina Ramirez, FEDERICO REY and Lolita Gomez in a Valenciana.

Bruno of Hollywood

Edwin Strawbridge will bring two new productions out in his 1948-49 season called "Red Riding Hood" and "The Snow Maiden". two plays with music, dance and drama by Virginia Morris . . . Ballentiana's recent meetings have been graced by **NANA GOLLNER,** prima ballerina of the Ballet Intime, who was guest speaker on December 28 and by **EDWIN DENBY,** who spoke to the fan club on January 4 . . . The third lecture in the March of the Dance series given by the Dramatic Workshop of the New School for Social Research at the Rooftop Theatre displayed the talents of **Asadata Dafora** and **Paula Nelson;** the latter appeared in Hawaiian dances and chants. Dr. Maria Ley-Piscator and Louis Horst lectured on "Music for the Dance" and "The Modern Dance in our Changing Society" . . . Suddenly, somebody appears who make lampshades out of translucent films of dancers. Snap the light on and see a scene from your favorite ballet or the ballerina of your choice in her tutued glory. This lampshade has four sides, swings easily, and you can see four pictures all in one lamp. The inventor and manufacturer, an ex-G.I. by the name of Alfred Anthony Soto . . . "Up in Central Park" a bright musical of some year ago is soon to be released by Universal. **Helen Tamiris** staged the dances for the film and **Nelle Fisher** appears as principal dancer.

The January 11th meetings of the **New York Society of Teachers of Dancing** featured classes in American Circle dances taught by **Richard Kraus** and a demonstration of modern and interpretive work by **Marian Scott** and her children's group presented by **Doris Humphrey.**

RAYMOND DUNCAN has returned to America, leaving his Paris canteen, where the hungry can always get something to eat, in charge of associates, and he will appear at the Town Hall on February 26 in a recital called "48 States".

LONDON

Alicia Markova and **Anton Dolin** have been invited to appear as guest artists with the Sadler's Wells Ballet at Covent Garden to dance their great classical roles in "Giselle", "Swan Lake" and "The Sleeping Beauty." If Markova and Dolin do make the trip it will be their first appearance in London in nearly ten years.

During the Christmas revival of "The Sleeping Beauty" five ballerinas appeared as Princess Aurora. Besides prima ballerina **Margot Fonteyn,** the part was danced by **Moira Shearer, Beryl Grey, Pamela May** and **Violetta Elvin** (the Soviet dancer who previously danced under her maiden name of Prokhorova).

John Taras's new ballet for the Metropolitan Ballet is called "Design With Strings" and is danced to the slow movement of Tchaikovsky's Trio for piano, violin and cello. The decor is photomontage by Duncan Melville. John Taras' two previous ballets were "Camille" for the Original Ballet Russe and "Graziana" for Ballet Theatre.

The British Government's plans to mark the centenary of the Great Exhibition of 1851 will include a Festival of the Arts in 1951. The Festival, in the organization of which the Arts Council will cooperate, is to include Ballet, Opera, Music and Drama.

An attempt to introduce ballet in concert form to England was made on January 5 when Mr. C. B. Cochran presented a group of six French dancers, billed as "Les Etoiles de la Danse", for a four-week season of matinees at the Adelphi Theatre, London. The repertoire consisted of excerpts from Swan Lake, La Fille Mal Gardee and some ballets such as Lifar's Romeo and Juliet which demand few dancers. Dancers were **Renee Jeanmaire** and **Skouratoff** (late of Original Ballet Russe), **Colette Marchand** and **Serge Perrault** (ex-Paris Opera), **Nicolas Moyseenko** (mime), and **Anna Nevada** who also contributed some Spanish solos. These small groups have never been as popular in England as in the U.S. or on the Continent but if the present experiment succeeds more concert groups may be booked.

Now that the film's tax has considerably reduced the supply of foreign (particularly American) films to the British market, many cinemas are presenting occasional stage shows and International Ballet has given several weeks of performances at large suburban cinemas. Although conditions have not been ideal for the presentation of ballet, audiences have been both enormous and enthusiastic. **Most popular number in all regions? — the Dance of the Little Swans from Swan Lake!**

Frederick Ashton is to produce a new ballet with music by Stravinsky . . . Plans for new full length version of "Sylvia" have been shelved . . . **Gordon Hamilton** has again left the company he was dancing with. Differences of opinion with the management, what a pity . . . **Violetta Prokhorova** is now using her wedded name of **Elwin** no doubt out of commiseration for the unilingual difficulties of the English tongue. She is now dancing leading parts, which she shares with **Fonteyn, May** and **Grey. Shearer** has returned to Saddlers Wells after finishing "Red Shoes" . . . **Marilyn Hightower** is appearing in the Starlight Roof of the Hippodrome, where she is a big attraction . . . Crown Film Unit is making a documentary about dancers and their training. **Alan Carter** and **Moira Fraser** are the stars and **Andree Howard** the choreographer of the short ballet to be filmed therein . . . **Peggy Sager** and **Paul Clementine** have recently arrived from Australia where they danced leading parts in both the **Kirsova** and **Borovansky** companies. They have joined the Metropolitan Ballet. **Sager** will share leading parts with **Sonia Orova** and **Svetlana Beriosova** . . . Mme. **Volkova's** classes are as jammed as usual; everybody of note in London is seen there. Comment from a student: "Well, I get tired of combing ballerinas out of my hair". Madame has at last got her wish and is now giving children's classes. Perhaps soon we shall see the second generation of dancers to come out of those classes, led, I hope, by **June Brae's** daughter and **Pamela May's** son . . . **Kurt Jooss** is producing and arranging the dances for the

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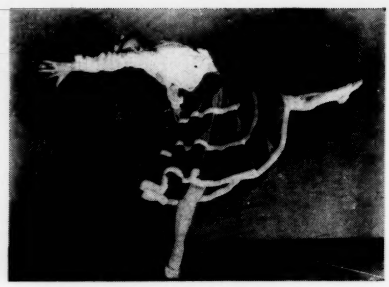
William Skipper surveys himself in a mirror at a rehearsal of the film version of "Up in Central Park".



NELLE FISHER rehearsing for a part in the film version of "Up in Central Park", soon to be released by Universal Pictures; choreography by Helen Tamiris, who did the dances for the Broadway production.

operas being produced in Cambridge currently. **Noelle de Mosa, Ulla Soederbaum, Hans Zullig** and **Rolf Alexander** will appear in them. **Kenneth Peterson** may join the junior Saddlers Wells company . . . The news from Australia indicates that the **Rambert Company** is dancing to packed houses and **even the critics are enthusiastic.**

*

PARIS

The Paris Opera has created a course in choreography, which will include dance aesthetics, history of the ballet, history of plastic arts and of music, etc. **Serge Lifar** inaugurated the lectures in December, and other experts will be called upon. The object is to form choreographists and choreauthors, giving them a wide knowledge of their own and allied arts . . . Continuing the trials and tribulations which beset M. Hirsch, Administrator General of the Opera and Opera-Comique, Roger Desormières, who was named dance director of the Opera after the Liberation and who hoped to renovate the ballet corps, has announced that he will no longer direct the orchestra for ballet evenings.

La Joselito, who is one of the most spirited and talented of present day Spanish dancers, has been named ballet mistress at the Gaité-Lyrique for the operetta "Andalousie". A Danish dancer, **Georges Gué,** ballet master of the Royal Opera of Copenhagen, will arrange the dances for the new operetta taken from "Madame Sans-Gène", which will be the creation of the Théatre du Chatelet this winter.

Janine Solane celebrated the tenth anniversary of the founding of her "Maitrise de la Danse" by giving two programs at the Palais de Chaillot on December 15 and 19. She included all the most important works of her extensive repertory: "The Dancing Lesson" to Mozart music; "Funeral March" to Beethoven music; "Bacchus Adolescent" with Debussy music; and very fine numbers to Bach music with Maurice Durufle at the organ, notably "Saint-Sebastian under the Arrows", "Fugue en sol mineur", "Canticle for the 14th Sunday after Trinity" etc.

The **International Archives of the Dance** have had a very busy month. **Morita Aeros** and **Salvador Vargas** gave a program illustrating a lecture on "The Evolution of the Spanish Dance" by **Pierre Darmangeat.** An illustrated debate on "For and Against the Dance" with a talk by **Mila Cirul** had dances by **Genevieve Mallarmé, Niki Stens, Yvette Bressonier** and **Elsa Arvaldis.** A very interesting evening was "Disturbing Bombay", with a film showing dances and customs of Cashmere and the Sikhs' country, lecture by **Jeanne Renay** who is in charge of the ethnography section of the Archives of the Dance.

Marina de Berg, of the Ballets des Champs-Elysees, is planning a recital for the month of February; meanwhile she has been appearing on the legitimate stage in Francois Mauriac's latest (and not very highly praised) play, "Le Passage du Malin", and in a film, "La vie en Rose", where she plays with Francois Périer.

Espanita Cortez, Spanish dancer, gave a recital at the Salle Pleyel this month, with considerable success. Much curiosity is centering around a new Hindu male dancer who will be presented shortly in Paris by **Nyota Inyoka** in collaboration with her ballet; **Anand Koumar** is said to be quite remarkable.

*

SAN FRANCISCO

San Francisco not only continues to be proud of her Civic Ballet, but she is doing something about it. Business organizations, large and small, are sending in their dollars to its support. There has been a grand response from private citizens, too.

It was unfortunate that Ballet Theatre was all but "in" to appear just before the Civic Ballet's second season here. The Art Commission here thought it would not only be unfair competition to this new and young company, but may be the ruin of it, if it were to follow this famous group. The result is that the Civic Ballet appears February 6, 7 and 8, with the Ballet Theatre unbooked at time of writing.

John Paris is just arriving to do a new major work for the Civic Ballet, title not yet given. **Rollo Peters,** well known artist here, will do the decor and costumes for another new work.

In addition to these said new works, the company will stage such old standby ballets as "Swan Lake", "Coppelia", etc. **Toumanova** and **Eglevsky** are appearing as guest artists.

*

After a few weeks of little inserts in our local papers, ads with mystery appeal, leading up to larger ones, promising: "EVERYBODY will get in on the Dancing Fun, LOOK for the big news! — Sunday, January 4th!", it develops that **Arthur Murray's** latest competition is to be **Veloz and Yolanda,** who are opening up a grand new school. They also appeared recently at the Opera House in one performance of "Dansation" . . . Arthur Murray is NOT asleep. His local manager, the personable Mr. Richards, displayed his attractive wares in an R. H. MACY style show here in December. There were over a thousand spectators in the store to see the Arthur Murray teachers modeling, while dancing the newest ballroom steps. Macy's hope to make this a regular affair . . . It seems that every artist that to this town is either going to Hollywood or coming from there. **Katherine Dunham** played a two week engagement here in January with her new "Bal Negre" company. She has just completed a picture assignment. The complete evolution of a dance is traced in this Dunham revue, from its birth as a primitive tribal dance in Africa through its form in the Southern States through the jazz epoch to modern boogie-woogie rhythms. Miss Dunham's conception of the dance techniques of the negro people from African to the Caribbean to New Orleans and points north is always stunning and choreographically telling. She is touring the states and Canada with a large company.

Erik Benson

Members of the Katherine Dunham company race up and down the backstage stairs of the San Francisco theatre where they have been appearing, loaded with costumes for quick changes in the wings.

*

CHICAGO

The University of Chicago's Renaissance Society is sponsoring the presentation of three new dance works on February 22. The scheduled program at Mandel Hall will consist of "Rêves" by **Berenice Holmes** to music by Florent Schmitt, with costumes and scenery by Stanislas Mitruk, "Wind of Torment" by **Jerome Andrews** to a specially composed score by Leonard Meyer, and "The Picnic" by **José Castro.**

Ballet Theatre's Chicago engagement was extended a week due to the cancellation of the South American trip. The added week included revivals of "Waltz Academy" and "Petrouchka". **Hugh Laing** danced Petrouchka, **Dimitri Romanoff** the blackamoor and **Nora Kaye** and **Alicia Alonso** alternated in the role of the ballerina.

Betty Bruce is singing and dancing at the Chez Paree . . . The team of **Maurice** and **Maryea** is at the Bismarck's Walnut Room . . . The Stevens Hotel Boulevard Room where Dorothy Dorben's line of girls was long the best job available for local dancers is changing to ice shows to be produced by **Merriel Abbott** . . . The Chicago Theatre, top spot for name acts in this city, dropped stage shows and went on a straight movie schedule.

The February meeting of the Chicago National Association of Dancing Masters was to be an all day session at the Morrison Hotel. A special feature was to be the teaching of a classical pas de deux by **Thomas Armour.**

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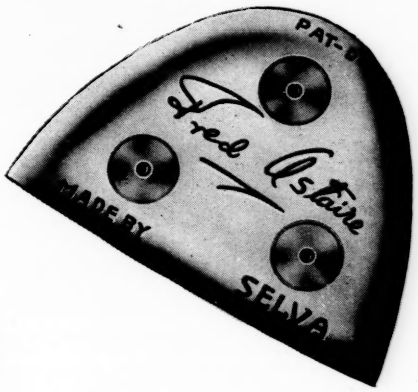

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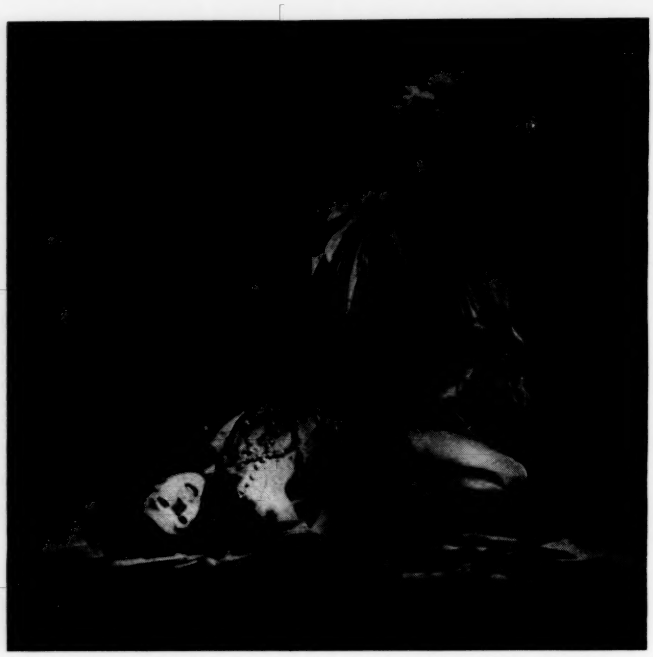

Ballet in Germany survives in spite of war and hardship. At the State Opera: Liselette Koster and Gabor Orban in "The Legend of Joseph".

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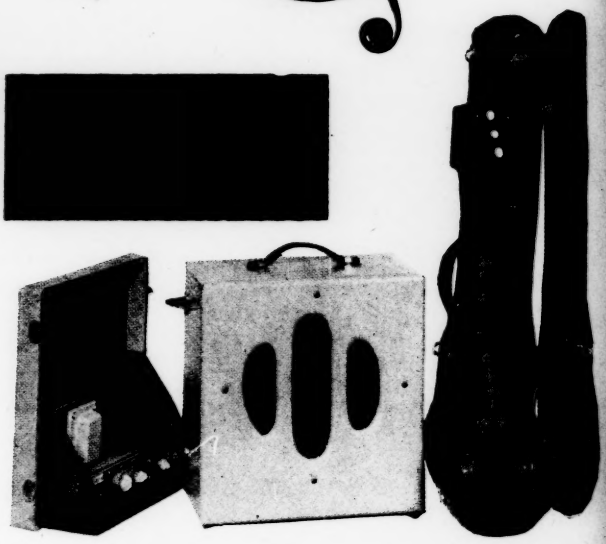

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